

**fall 2006
course
catalogue
and
schedule**

sfai

san francisco. art. institute.



SAN FRANCISCO ART INSTITUTE



Table of Contents

Academic Calendar	2
Registration	3
Tuition and Fees	6
New Academic Structure	8
New Academic Programs	11
Course Schedule	13
Course Descriptions	21
Undergraduate Curriculum	54
Graduate Curriculum	60

2006-2007 ACADEMIC CALENDAR

SUMMER 2006

April 7	Study/Travel Drop Deadline
May 15-August 11	Summer Internship Program
May 24-June 5	Study/Travel (Oaxaca)
May 30-June 9	2-Week Intensives
June 13	Last Day Add/Drop for Summer Sessions
June 19-July 14	4-Week Session I
June 19-August 11	8-Week Session
July 17-August 11	4-Week Session II
August 14-19	Art Writing Conference
August 14-25	2-Week Intensives

FALL 2006

August 21	International Student Orientation
August 22-25	Fall 2006 Orientation
August 28	Fall Semester Classes Begin
September 4	Labor Day Holiday
September 11	Last Day to Add/Drop Fall 2006 Classes
October 9-13	Midterm Grading Period
November 8-10	Spring 2007 and January Intensives Priority Registration for Continuing Graduate and Post-Baccalaureate Students
November 10	Last Day to Withdraw From Courses With a "W"
November 13-17	Spring 2007 and January Intensives Priority Registration for Continuing Undergraduate Students
November 23-24	Thanksgiving Holiday
November 27	Spring 2007 and January Intensives Early Registration for New Students Begins
December 4	Spring 2007 and January Intensives Early Registration for Non-Degree Students Begins
December 15	Fall Semester Classes End
December 25	Christmas Day Holiday

SPRING 2007

January 1	New Year's Holiday
January 2	January Intensive Classes Begin
January 2	Last Day to Add/Drop January Intensives Classes
January 15	Martin Luther King Holiday
January 16	January Intensive Classes End
January 10-12	Spring 2007 Orientation
January 17	Spring Semester Classes Begin
January 31	Last Day Add/Drop for Spring 2007 Classes
February 19	President's Day Holiday
March 5-9	Midterm Grading Period
March 12-16	Spring Break
March 27	Summer Early Registration for Graduate, Post-Baccalaureate, Undergraduate Students
April 6	Last Day to Withdraw From Courses With a "W"
April 19-20	Fall 2007 Priority Registration for Graduate and Post-Baccalaureate Students
April 23-26	Fall 2007 Priority Registration for Undergraduate Students
April 30	Fall 2007 Early Registration for New Students Begins
May 4	Fall 2007 Early Registration for Non-Degree Students Begins
May 11	Spring Semester Classes End
May 18	MFA Exhibition Opens
May 19	Commencement, BFA/Post-Bac Exhibition Opens

REGISTRATION

Registration is the means by which a person officially becomes a student at the Institute. Registration is always in relation to one of the approved semesters/terms of the Institute. Registrants are further identified by degree, class, and major. Continuing students are urged to register in advance of a semester/term (Priority Registration) and to take advantage of course selections by registering by appointment (priority established by units earned) during Priority Registration. Students returning from a Leave-of-Absence or from one of the off-campus programs authorized by the Institute, as well as students enrolled in the previous semester, are considered "continuing" students; however, students advancing to a higher degree or certificate program are considered "new" students in that higher program. Individuals registering for the first time at the Institute are considered "new" students. Returning students who have voluntarily or involuntarily withdrawn from the Institute should contact the Admissions Office for information on how to re-enroll.

PRIORITY REGISTRATION INFORMATION

Student Accounts Holds

All student accounts balances must be resolved before registration. Please ensure that all holds are cleared prior to your registration appointment. You will not be permitted to register for classes until all of your financial holds are resolved.

Priority Fall Registration Schedule

April 20-21	Continuing MFA and PB Students
April 24-26	Continuing BFA Students
May 1	New Degree Seeking Students
May 5	Non-Degree Students

Registration will continue through September 11, 2006.

Low-Residency (Summer) MFA Students

Registration takes place through individual advising with the Summer MFA Program Director. Registration for new students in the low-residency Summer MFA Program is coordinated through the office of the Summer MFA Program Director.

Currently Enrolled MFA and Post-Bac Students

MFA/PB students register according to the student's semester in the program. All MFA/PB students must obtain the signature of a Graduate Faculty Advisor on the form before registering; tentative course selections should be considered in advance of your advising appointment. Please consult your registration letter for your specific time and day for MFA/PB advising and registration.

Currently enrolled BFA Students

BFA students register by appointment. Registration priority is determined by units earned plus units in progress. Please consult your registration letter for your specific time and day for registration.

New Degree and New

Registration Information

Post-Bac Students

Registration for new students in the Undergraduate, Graduate and Certificate programs is coordinated through the Office of Admissions. Call 1-800-345-SFAI to schedule your appointment for registration advising. Please read the Curriculum Requirements starting on page 54 before calling to make your registration appointment. You may register for classes in person or over the phone beginning May 1, 2006 for the Fall Semester. You will be asked to make an initial non-refundable tuition deposit of \$300 (BA, BFA) or \$500 (MA, MFA, PB) prior to, or at the time of, registration. If you are unable to register on campus, please arrange a telephone appointment with an advisor by calling the Office of Admissions. Note the date and time of your appointment. Your advisor will expect your call. Remember, SFAI is in the Pacific Time Zone.

Non-Degree Students

Non-degree students should submit completed Registration forms to the Office of Registration and Records.

Registration Information

GENERAL REGISTRATION INFORMATION

Certain classes fill up quickly. We strongly suggest you register at your appointment time with your completed registration form. If the course you request is full, you may be able to gain entrance by obtaining the signature of the instructor on an add/drop form. Check the course catalogue when making course selections to ensure you have completed all prerequisites for courses selected. If you are taking courses out of sequence or have not taken the necessary prerequisites for requested courses, you will be denied registration and referred to the Academic Advisor. Prerequisites, if any, are listed in the course description (see Course Descriptions starting on page 21.) If permission of the instructor is required, this permission must be obtained in writing on the registration or add/drop form and approved by Academic Advising.

Academic Advising

Undergraduate

Academic advising at the Art Institute is a continuous process of assisting students in degree planning and course selection. It is recommended that every undergraduate meet with the Academic Advisor prior to registering to plan the successful and timely completion of all degree requirements. In addition, the Academic Advisor will notify students in writing when meeting is recommended at critical points in the degree program, or because of unsatisfactory academic progress. Academic advising is available by appointment throughout the registration and add/drop periods. Please consult information outside the office (on the mezzanine) of the Undergraduate Advisor.

Advising for newly admitted undergraduates begins with an Admission Counselor at the time of the first registration. New transfer students receive a curriculum record that lists courses accepted in transfer, course requirements, and remaining electives.

An updated curriculum record is provided for continuing students, in a registration packet in advance of registration. The packet will contain information specific to each student; the date, day, and time of Priority Registration, a registration form and any notice recommending that the student meet with the Academic Advisor prior to registering.

Graduate

Graduate students are encouraged to discuss their course of study with their Graduate Tutorial Advisor(s) and/or one of the Graduate Faculty Advisors prior to registration each semester.

Open Registration

Continuing degree-seeking students may register at the Office of Registration and Records during their priority registration time or any time thereafter, until the end of the add/drop period on September 11, 2006. Please note that phone registration is not permitted, but mail and fax registration is accepted.

Currently enrolled Non-degree students may register for degree courses through the office of Registration and Records beginning May 5, 2006 through September 11, 2006.

Hours for Registration & Records

Registrations are accepted in the Office of Registration and Records between the hours of 9:00 am and 5:00 pm Pacific Time, Monday through Friday. The office is located just inside the Francisco Street entrance on the mezzanine overlooking the sculpture area.

Extended Hours

During the first two weeks (add/drop period) of Fall 2006 classes, from August 28th through September 11, 2006, the Student Affairs and Enrollment areas will be open from 8:00 am until 5:00 pm. These areas include: Admissions, Student Affairs, and Financial Aid.

Deferral / Withdrawal

New students who register for classes but choose not to attend SFAI must notify the Office of Admissions of this decision in writing as soon as possible, **but no later than September 11, 2006**, in order to avoid tuition charges for the Fall Semester. Students who wish to defer their admission to a future term should do so in writing with the Office of Admissions.

Late Arrival for Fall 2006 Semester

New Student Orientation is mandatory. New students must request exemptions in writing from the Office of Student Affairs. If an exemption is granted, arrangements for late check-in in and registration may be made. Requests for late check-in should be directed to the Associate Vice President for Student Affairs.

Add/Drop Dates and Procedures

The add/drop period for Fall 2006 semester ends on Monday, September 11.

Students may change their schedules anytime after Early Registration, until the end of the Add/Drop period, by completing an Add/Drop Form in person at the Office of Registration and Records. Changing from one section to another of the same course requires adding and dropping. The Add/Drop period takes place during the first two weeks of the semester. After the second week, a student may withdraw from a course until the 11th week, and a "W" grade is assigned; after the 11th week, a grade "F" will be assigned. Please consult the Academic Calendar in this booklet for the exact dates for adding, dropping, and withdrawing from classes.

Special Note: The San Francisco Art Institute does not automatically drop students who elect not to attend following registration. Nonattendance does not constitute an official drop. Charges will remain in effect. Consequently, it is always the student's responsibility to complete the necessary Add/Drop forms and notify the Office of Registration and Records when adding or dropping a course.

International Students

In order to maintain F-1 visa status with the Immigration Service and I-20 certification by the Institute, international students are required to maintain full-time enrollment status (12 semester units) in each semester until graduation. International students who need to enroll for less than full-time status must receive advance approval from the Associate Director of Student Affairs for International and Off-Campus Study Programs. Failure to secure advance approval may result in loss of F-1 status in the United States.

Adding/Dropping Intensives

Unlike regular semester-long courses, intensives may be added or dropped only through the end of the first day of instruction. Students who drop an Intensive after the first day of instruction will receive a grade of "W". Please consult the Academic Calendar for the exact dates for adding, dropping, and withdrawing from Intensives.

Withdrawal Dates and Procedures

Individual Course Withdrawal

Students may withdraw from a single course after the official Add/Drop deadline has ended. Withdrawal from any course will result in the assignment of a grade of "W" if the withdrawal is completed with the Office of Registration and Records by the dates indicated in the Academic Calendar for each respective course. Withdrawals after the stated deadline will result in the assignment of a grade of "F." Exceptions to the official withdrawal policy require an appeal to the Academic Review Board.

Complete Withdrawal from All Degree Program Courses

Undergraduate students who wish to withdraw from all courses after the end of the Add/Drop period may petition to do so by contacting the Undergraduate Academic Advisor or the Associate Vice President for Student Affairs. Graduate students who wish to withdraw from all courses after the end of the Add/Drop period may petition to do so by contacting either the Dean of Graduate Programs or the Associate Vice President for Student Affairs. Absence from classes, non-payment of fees, or verbal notification (without written notification following) will not be regarded as official notice of withdrawal from the Institute.

Exemptions from the official withdrawal policy require an appeal to the Academic Review Board. Exemptions will only be granted to students who can demonstrate extenuating circumstances. Applications are available from the Office of Registration and Records.

Please note that neither failure to attend classes nor failure to pay tuition constitute a withdrawal.

TUITION AND FEES FOR FALL 2006 AND SPRING 2007

BA, BFA, and NON-DEGREE

1-11 UNITS

Multiply each unit by \$1,175

12-15 UNITS

Pay a flat fee of \$13,600

Over 15 UNITS

\$13,600 plus \$1,175 for
each additional unit over 15

POST-BAC

1-11 UNITS

Multiply each unit by \$1,250

12-15 UNITS

Pay a flat fee of \$14,250

Over 15 UNITS

\$14,250 plus \$1,250 for
each additional unit over 15

MA and MFA

1-11 UNITS

Multiply each unit by \$1,250

12-15 UNITS

Pay a flat fee of \$14,250

Over 15 UNITS

\$14,250 plus \$1,175 for
each additional unit over 15

Other Fees

Activity fee = \$35

1. Studio courses may be subject to a
\$35 materials fee (see individual course
descriptions).

2. Courses that involve off-campus travel and
courses with special materials requirements
carry special fees that are charged upon
enrollment. See course descriptions for details.
All Study/Travel Courses require a \$500
nonrefundable deposit.

3. Commencement fee is \$100 for all
graduating students.

Other MFA Fees

1. MFA Exhibition and Catalogue \$260

2. MFA Final Review (charged only to
students not enrolled in classes) \$260

Teaching Assistant Stipends

Graduate students who wish to be a Teaching
Assistant in their third or fourth semester in
the MFA program may apply prior to early
registration for the term in which they wish to
TA. All Teaching Assistantships are limited to
regularly scheduled on-campus courses and

carry no academic credit. All selected students
will be eligible for a TA stipend.

Tuition Payment Deadlines

**New and continuing degree students who
register early:**

Tuition is due in full by the first day of the
session unless tuition is fully covered by
Financial Aid and/or approved payment plan.

Non-degree students:

Tuition is due in full at the time of registration.
Payment may be made in the Office of Student
Accounts by cash, check, or credit card. Tuition
for any class that is scheduled outside the first
day of the regular semester session (i.e., travel
classes) will be due prior to the first day of the
class.

Study/Travel Payment Policies

Payment Deadlines

Course fees are charged to a student's account
at the time of registration, and are due in full by
the date prescribed on the individual program's
literature. All fees must be paid before
departure.

Refund Policy

All deposits are non-refundable. Other than for
medical or SFAI academic dismissal reasons,
course fees for Study/Travel courses are
nonrefundable.

Tuition Payment Plans

The San Francisco Art Institute offers four
alternative options for payment of tuition
charges for degree students: a full payment
option that requires one payment after financial
aid has been deducted and three monthly
payment options that divide tuition, after all
financial aid has been deducted, into monthly
installments per semester. The monthly
payment plans are available to students enrolled
for six units or more per semester. Students
must choose a payment option upon registration.
Tuition payments can be made by cash, check
or bank draft payable to the San Francisco
Art Institute. A \$15 fee will be charged for
all returned checks. VISA, MasterCard,
American Express, will be accepted for payment
by non-degree students and degree students
enrolled for less than six units per semester.
Monthly payments may also be charged to
VISA, MasterCard, and American Express
by installment plan participants and will be
automatically charged on the first of each month.

Monthly Payment Plans for Single Semester Enrollment

Monthly payment plans are also available to
students enrolled at SFAI for only one semester
per academic year as follows:

Monthly Payment Option A/D

Five monthly payments per semester, beginning
July 1 for Fall Semester and December 1 for
Spring Semester; \$25 administrative fee.

Monthly Payment Option B/E

Four monthly payments per semester beginning
August 1 for Fall Semester and January 1 for the
Spring Semester; \$25 administrative fee.

Monthly Payment Option C/F

Three monthly payments per semester
beginning September 1 for Fall Semester
and February 1 for Spring Semester; \$25
administrative fee.

Other Information

Interest shall be charged on the outstanding
balance at a per annum rate of 18%. All
payments are due on the first of each month.
Late fees of \$25 per month will be charged for
all delinquent payments received after the 15th
of the month. Students may enroll in a monthly
tuition payment plan for a single \$25 non-
refundable administrative fee. SFAI does not
carry outstanding balances from one semester to
another. If there is an overdue balance on tuition
payments for the current semester at the time of
early registration for the following semester, the
student will not be permitted to register until
the due balance has been paid. Students with
overdue books from the library will be charged
for the replacement cost of the book(s). Unpaid
lost book charges will constitute an unpaid
overdue balance and transcripts are withheld
for nonpayment.

Refund Policy

Dropped Classes

Tuition refunds for dropped classes, excluding
Intensives, occur only during the Add/Drop
period in the first two weeks of the semester for
regularly scheduled classes, or the stated Add/
Drop period for courses that occur outside of the
regular schedule for the semester. No refund is
given for withdrawn classes after the end of the
Add/Drop period.

Complete Withdrawals by Degree Students

Eligibility for tuition refunds for students
who completely withdraw from the term by
withdrawing from the institution or by taking
a leave of absence is based on the date the
withdrawal is filed in writing with the Office of
Registration and Records. Responsibility for
filing such notice rests entirely with the student.

Withdrawing students must obtain a Request for Withdrawal or Leave of Absence Form from the office of Registration & Records and follow the Institute's withdrawal procedures. Students who withdraw **completely** prior to the 60% point in the term are assessed tuition based on the number of days completed in the term. Students are charged full tuition after completing 60% or more of the term. The number of days in a term is equal to the calendar days in the term minus any scheduled break in classes of five or more days.

For example, if a BFA student completed 14 days in a 110 day term:

Full tuition charged at beginning of term is **\$13,600**
 Percentage of term completed (14/110 rounded to nearest tenth) is **12.7%**
 Tuition liability (rounded to nearest dollar) is **\$13,600 x 12.7% = \$1,727**

Complete Withdrawal or Dropped Classes by Non-Degree Students

Tuition refunds for complete withdrawal or dropped classes are given according to the schedule below. The date on which you file a completed drop form in the Registrar's Office determines the refund date and the percentage of tuition to be refunded for a course. A \$100 registration fee will be deducted from all refunds.

Prior to and including	
First day of first class	100%
First 10% of class hours attended	90%
After first 10% and through first 25%	50%
After first 25% and through first 50%	25%
After 50% of class hours attended	0%

Financial Aid Recipients

The Higher Education Act Amendments of 1998 require the Institute and the withdrawing student to return any unearned federal aid funds (grants and/or loans). The Financial Aid Office will calculate earned financial aid upon receipt of a completed Request for Withdrawal or Leave-of-Absence form. Students may be required to repay some or all of aid refunds received prior to withdrawal. The Financial Aid Office will answer questions about the impact of withdrawing on financial aid eligibility. Please refer to the Financial Aid Newsletter available in the Financial Aid Office and online at www.sanfranciscoart.edu under Admissions/Financial Aid.

Repayment Policy

Students who are awarded financial aid and receive a refund because their aid exceeds their tuition charges, and then subsequently

drop classes may be required to repay some or all of the refund back to the Institute. It is strongly advised that financial aid recipients considering a reduction in course load speak with the Financial Aid Office before dropping classes.

Canceled Classes

The Institute will provide full tuition refunds and any related fees, if applicable, for classes that are canceled.

Concurrent Registration

If you plan to enroll concurrently with accredited Bay Area colleges and universities or other institutions, written course approval must be obtained by the Office of Academic Affairs and the Registrar prior to your registration with the other institution to ensure transferability. Courses may not be applied to degree requirements and electives at SFAI if these same courses are available at the Art Institute. Concurrent enrollment cannot be used to constitute full-time status at the Art Institute when that status is required for financial aid, scholarships, flat tuition rate, or immigration status. Concurrent registration may not be used at all during senior residency. **Note:** students on leave must also have written course approval prior to registration at other institutions. Please consult the Office of Registration and Student Records for details.

College Credit Units and Transcripts For Degree Courses

Credit in the degree and certificate programs is offered as the semester unit. Undergraduate courses are numbered 1-399. Certificate courses are numbered 400-499. Graduate courses are numbered 500-599. Graduate level courses are open only to students enrolled in the MA, MFA, Low Residency MFA and Post-Baccalaureate Certificate programs. Grade reports for degree program courses taken during the summer term are sent three to four weeks after the end of the term. If an official transcript is required, please complete the request for an official transcript available in the Office of Registration and Records and on the website.

Changes and Additions to Course Catalogue

Although SFAI will attempt in good faith to offer the courses as listed in the official course schedule, SFAI reserves the right to:

1. Cancel any class because minimum enrollment has not been met
2. Change instructors
3. Change the time and/or place of any course offering

Non-Discrimination Policy

The Art Institute expressly prohibits discrimination and harassment because of gender, race, religious creed, color, national origin or ancestry, physical or mental disability, pregnancy, childbirth or related medical condition, marital status, age, sexual orientation, or any other basis protected by federal, state, or local law, ordinance, or regulation. This policy applies to all individuals on campus and includes employment decisions, public accommodation, financial aid, admission, grading, and any other educational, student, or public service administered by the Institute. Inquiries concerning compliance with Title IX of the 1972 Education Amendments and Section 504 of the 1973 Rehabilitation Act may be addressed to the Chief Financial Officer, San Francisco Art Institute, or the Director of the Office for Civil Rights, U.S. Department of Education, Washington, DC 20202.

Students with documented learning disabilities requiring specific accommodations in degree courses should contact the Undergraduate Academic Advisor or Associate Dean of Graduate Programs prior to registration. Qualified disabled students who require special accommodation in order to participate in San Francisco Art Institute's degree or certificate programs should write to the Director of Admissions, SFAI, 800 Chestnut Street, San Francisco, CA, 94133 at least 90 days prior to the start of the program in which the disabled student wishes to participate, explaining the nature of the disability and the specific accommodations required. Because SFAI's historic Chestnut Street campus presents some barriers to mobility-impaired students, SFAI specifically encourages them to notify the Director of Admissions as far in advance of the date of entry as possible so that necessary accommodations can be made.

General Policies

Although every effort has been made to ensure the accuracy of the Student Handbook and the Course Catalogue, students are advised that the information contained in them is subject to change. SFAI reserves the right to change any curricular offering, policies, requirements, tuition or fees, financial regulations, whenever necessary and as the requirements of San Francisco Art Institute demand.

NEW ACADEMIC STRUCTURE

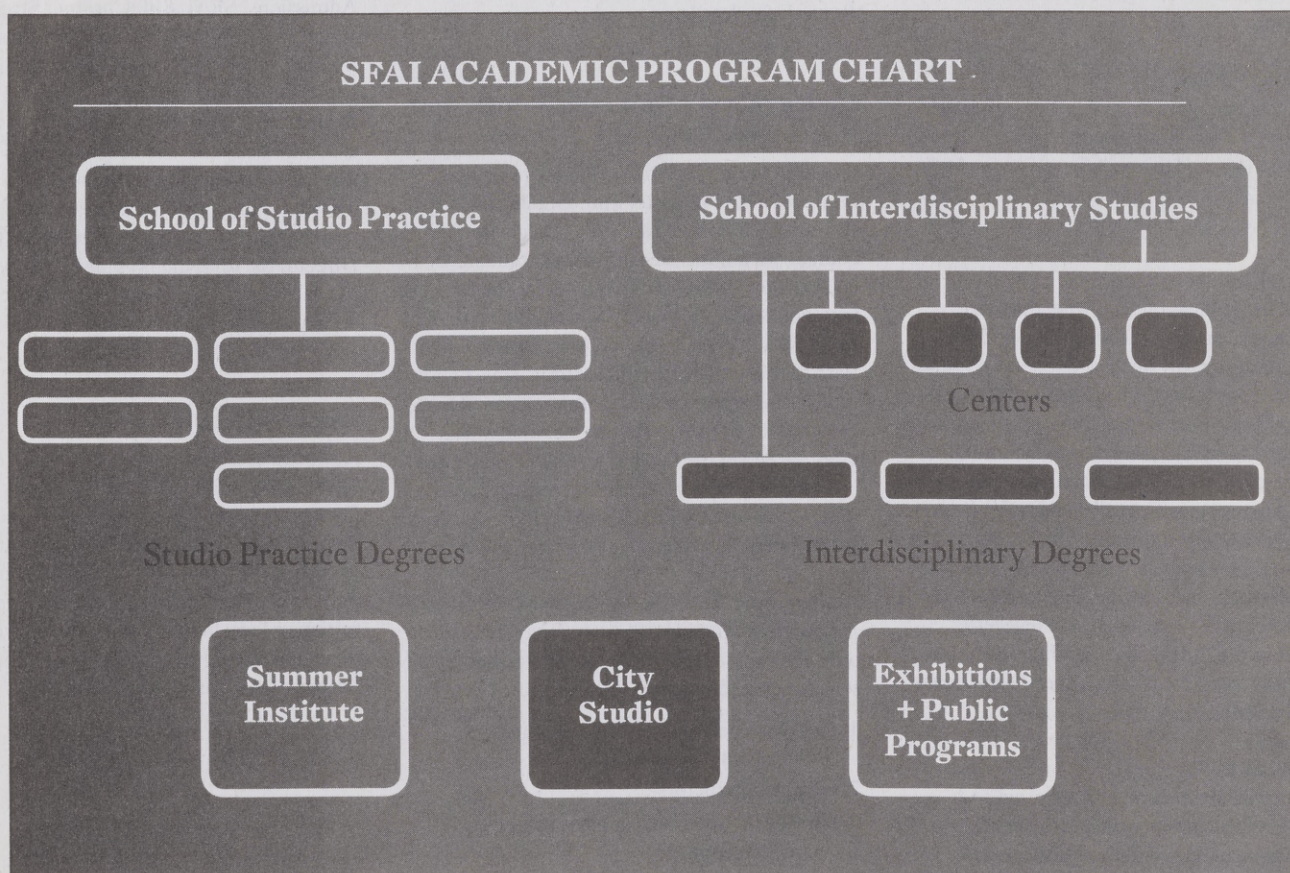
Starting in Fall 2006, SFAI is launching a new and innovative academic structure for contemporary art education.

This new structure is built upon the two pillars of SFAI's academic initiative: the School of Studio Practice, encompassing the departments of Painting, Sculpture, Film, Photography, Design+Technology, Printmaking, and New Genres; and the School of Interdisciplinary Studies, offering new degree programs in History & Theory of Contemporary Art, Urban Studies, and Museum and Exhibition Studies. Integral to this new curriculum, visiting artists and scholars will bring cutting edge ideas, technologies, and visual art to not only the San Francisco Art Institute but to the wider Bay Area. Central to this structure is the opportunity for artists to create new work utilizing the resources of the institution and directly engage with students and the public through formal and informal activities planned during an intensive residency. Artists' projects, exhibitions, public lectures, panels, and symposia bring a broad spectrum of artists, historians, curators, critics, and writers to the campus whose diverse aesthetic viewpoints and ideas enhance the students' educational experience.

The new academic structure is not a separation of discourse from practice; rather, it is an intensification of the relationship between the practices, histories, and theories of contemporary art and culture. The development of these two schools builds on SFAI's distinguished faculty and our tradition of experimental studio practice and interdisciplinary discourse by offering our students a curricular matrix in which to develop their unique approaches to artmaking.

This new structure necessitates that students navigate horizontally across the entire academic platform, as well as vertically within their chosen major or program. In other words, students will be taking courses from both schools, regardless of their program study, in order to complete their degree requirements.

Note: The new academic structure has no effect on the degree requirements for continuing students in the BFA, MFA or PB programs.



PROGRAMS OF STUDY

School of Studio Practice

- Bachelor of Fine Arts
- Post-Baccalaureate
- Master of Fine Arts

Painting

Film

New Genres

Design+Technology

Photography

Printmaking

Sculpture

School of Interdisciplinary Studies

- Bachelor of Arts
- Master of Arts

History & Theory of Contemporary Art

Urban Studies

Exhibition and Museum Studies

ORGANIZATION OF CENTERS

School of Interdisciplinary Studies

Art + Science

Media Culture

Public Practice

Word, Text,
& Image

- Ongoing Research
- Artists + Scholars in Residence
- Colloquia + Symposia
- Fellowships (including Post-Doctoral Fellowships)

New Academic Structure

THE SCHOOL OF STUDIO PRACTICE

The School of Studio Practice is centered on the development of the artist's vision through studio-based experiments and is underlined by the understanding that the work of the artist is an essential part of society. The School of Studio Practice is comprised of the Art Institute's historical departments dedicated to the most rigorous studio practice in:

DESIGN+TECHNOLOGY
FILM
NEW GENRES
PAINTING
PHOTOGRAPHY
PRINTMAKING
SCULPTURE

The School of Studio Practice offers the following degrees:

BACHELOR OF FINE ARTS
MASTER OF FINE ARTS
POST-BACCALAUREATE CERTIFICATE

THE SCHOOL OF INTERDISCIPLINARY STUDIES

The School of Interdisciplinary Studies supports the role of research and other forms of knowledge production at SFAI and is based on the premise that critical reading, thinking, and writing informed by an in-depth understanding of theory and practice are essential for engaging and understanding contemporary art and global society. The School of Interdisciplinary Studies offers three areas of study:

HISTORY AND THEORY OF CONTEMPORARY ART (BA, MA)
URBAN STUDIES (BA, MA)
EXHIBITION AND MUSEUM STUDIES (MA)

The School of Interdisciplinary Studies offers the following degrees:

BACHELOR OF FINE ARTS
MASTER OF FINE ARTS

The School of Interdisciplinary Studies holds under its umbrella studies in humanities, social science, art history and critical theory, English, writing, mathematics, and science. Additionally, it houses SFAI's four centers for interdisciplinary study: Art+Science; Public Practice; Word, Text, and Image; and Media Culture. Each center sponsors symposia, seminars, exhibitions, research fellowships, and residencies.

The Centers for Interdisciplinary Study

The four centers aligned under the School of Interdisciplinary Studies are exclusively teaching and research centers that support all degree programs at SFAI. They do not function as departments, instead their goal is to produce, seminars, projects, symposiums, lectures, etc. that bring theory and practice together in constant relationship. The Centers are :

ART + SCIENCE
MEDIA CULTURE
PUBLIC PRACTICE
WORD, TEXT, AND IMAGE

NEW ACADEMIC PROGRAMS

Beginning in Fall 2006, the San Francisco Art Institute is pleased to announce the following new Undergraduate and Graduate degree programs offered through the School of Interdisciplinary Studies:

**Master of Arts
History and Theory of Contemporary Art**

**Master of Arts
Urban Studies**

**Master of Arts
Exhibition and Museum Studies**

**Bachelor of Arts
History and Theory of Contemporary Art**

**Bachelor of Arts
Urban Studies**

History and Theory of Contemporary Art (BA, MA)

The program in History and Theory of Contemporary Art at SFAI provides students with an in-depth and critical understanding of the history of the ideas, conditions, institutions, and discourses surrounding contemporary art and culture and how these inform the study, interpretation, analysis, and exhibition of art today.

The program begins with the acknowledgment that the fraught legacy of Western modernity (capitalism, the enlightenment, modernism), underscored by colonialism and imperialism, produced a dominant set of lenses through which artistic procedures have been historicized. Yet, oftentimes this legacy has either been antagonistic to non-western artistic models or sublimated those models to a primitivist and ethnographic historiography. This subjugation of non-western artistic models has provided powerful incentives for radical cross-cultural interpretations of modern and contemporary art. Simultaneously, a number of critical disputes provided by feminism, post-colonialism, psychoanalysis, postmodernism, and discourses of identity and multiculturalism have further redefined and expanded art historical methodologies, thereby moving the study of contemporary art towards a richer disciplinary broadness.

SFAI's program in the History and Theory of Contemporary Art offers a challenging scheme of study which explores the intellectual and artistic processes that have prompted these developments. The program's curriculum addresses complex issues such as the dismantling of the hierarchies of artistic mediums initiated by the historical avant-gardes, the globalization of culture, the intersection of Western and non-western modernity, the role of technology in artmaking, and the question of authorship in the practice of contemporary art. Working with artists, historians, theorists, curators, practitioners, and thinkers from diverse disciplines such as anthropology, cultural geography, political science, media studies, etc., the course of study guides students through seminars, research and writing, colloquia, internships, travel, and guided study to focus on particular areas of contemporary art and culture culminating in a final research thesis.

New Academic Programs

Urban Studies (BA, MA)

Urban Studies at SFAI is a new studio- and research-based program developed specifically to address the contributions of art, artists, and researchers to the understanding and shaping of the subjectivity of the city.

According to recent demographic studies, in 2000 more than 50 percent of the world's population lived in cities or urban settlements. This represents nearly three billion people across Africa, Asia, Europe, North and South America, Australia and the Pacific region. This number is increasing and current predictions indicate that in 2030 the number will rise to 70 percent of urbanized population. In the developed economies 76 percent of the inhabitants live in cities, while in the developing economies about 40 percent live in urban centers. There are currently more than 400 cities with one million inhabitants of which about 25 are considered megacities (10 million or more), while a third of all urban inhabitants live in slums.

At the heart of this change in demographics is globalization and technology which link hitherto unconnected places in a network of economic, political, and cultural relationships. The rapid growth of urban populations and the rise of cities as the primary spaces of human dwelling have transformed the way we think of social, political, economic, and cultural relationships. Migration, displacement, and political turmoil, including ethnic and religious conflicts and economic instability, have all affected settlement patterns, and population density, exacerbating the compass of cities, straining their coping and carrying capacities. These changes bring to the fore demands for new ways of constituting community (religious, ethnic, secular), neighborhood, ethnicity, citizenship, kinship, and belonging. These patterns have also affected spatial dynamics and practices requiring new regimes of urban geography and forms of living.

For more than two decades artists have responded with critical acuity to the problems of urbanization. In the 21st century, the challenges posed by urbanization offer new opportunities for artistic practice through the pursuit of programs of creative and imaginative urban practices and paradigms. These practices and paradigms are quite distinct from the work of architects, urban planners, and civic industries. Artistic responses to the city tend to be subjective in nature, a valorization of creativity over the atomization of bureaucracy in order to respond to pressures of individual and group commitments. From graffiti to other forms of urban intervention, public art to neighborhood

New Academic Programs

centered cultural workshops, urban ethnography to activism, artists across the global urban site have been proposing interesting and emancipatory models of linking the city to the individual, the individual to community, the community to circuits of exchange.

The Urban Studies program integrates courses and resources from our School of Studio Practice and School of Interdisciplinary Studies to create a platform of learning and social engagement. Requirements for the program are based on courses in the two schools. This makes the program in Urban Studies one of the most unique and exciting programs in the country. By bringing the critical tools available in our exceptional studio programs such as photography, film, painting, printmaking, design+technology, new genres, and sculpture together with those in critical thinking and research in theoretical and historical studies available through our Centers for Public Practice; Art and Science; Media Culture; Word, Text, Image; and City Studio Program (our community education, training, and outreach projects), the program ensures that students will be steeped in both studio and research methodologies. This allows for an in-depth study of urban forms, habitat, and inhabitants. Students learn different approaches from professionals, practitioners, theorists, and historians for studying and acting upon the changing dynamics of the urban fabric. Students address the intersection between micro communities (neighborhoods, ethnic enclaves, migration, etc.) and macro communities (suburbia, metropolitan complexes) along with networks of social, ethnographic, and economic interaction such as shopping, tourism, parades, festivals, street fairs, etc. The broad vision of the program allows students to design their own course of study and research.

Exhibition and Museum Studies (MA)

We are living during a cultural moment in which every aspect of life is perpetually displayed and constantly reviewed, interpreted, and consumed. The study of exhibitions and museums and their continuing expansion provides a unique avenue towards understanding the intersection of preservationism and constant display in contemporary culture.

While the rapid expansion of exhibitions and museums may be a recent phenomenon, it has deep historical roots in the development of modernity and the rise of capitalism in the late 16th century. The recent expansion and their corollary of cultural tourism is the result of a profound transformation in institutions of modernity in the wake of globalization and technological developments. These developments have enabled the rapid distribution, circulation, and delivery of cultural experience. Exhibitions and museums have assumed an omnipresent status in contemporary culture, visible through the cultural experience circuit: in museums from Bilbao to the "new" MoMA; and the mega exhibition circuit from Venice to Istanbul; Kassel to Sao Paulo.

How do we make sense of this expansion, at the core of which is the transformation of historical knowledge? What are the methods of analysis that can allow an understanding and practical applicability of the powerful effect of museums and exhibitions on contemporary experience? What forms of knowledge are produced and transmitted through such understanding and use?

The Master of Arts in Exhibition and Museum Studies at SFAI is founded on the understanding that exhibitions and museums are both historical objects and subjects. The relationship of museums and exhibitions to contemporary culture is best understood through advanced and rigorous engagement with the history of these forms. SFAI's program affords students a grounded understanding of the history and roles of institutions of modernity (museums, historical societies, archives, libraries, architectural commissions) in contemporary culture, the economy of the artworld, and the politics which affect it. The Exhibition and Museum Studies program is therefore grounded in research and critical analysis through

seminars, colloquia, symposia, and independent study in organizations, agencies, museums, galleries, departments of culture, libraries, archives, and private collections. Integral to the program is the student's acquisition and application of research methodologies through a series of reading, writing, and analytical seminars. Modes of visual investigation are addressed through visits to galleries, museums, exhibitions, and collections. The program of study addresses broad areas of interest such as curatorial models, exhibition systems and concepts, institutional mediation, and education. It pays special attention to areas such as historical preservation, heritage management, the ethics of trade in antiquities, and the problematic of cross-cultural and cross-disciplinary curating often found in works understood as primarily ethnographic, anthropologic, and archaeological. Students will examine the role of the museum in the public sphere, its relationship to civil society, and the frustration of its civic identity as a public trust by private enterprise.

COURSE SCHEDULE & DESCRIPTIONS

Key to Room Location Abbreviations and Course Codes

800 CHESTNUT STREET

DMS2	Digital Media Studio
CR	McMillan Conference Room
LH	Lecture Hall
PA	Painting Department Office (next to Studio 117)
PSR	Photo Seminar Room, above Studio 16A
Studios 1, 2, 3	Printmaking Studios
Studios 8, 26	Film Studios
Studios 9, 10	New Genres Studios
Studios 13, 14	Drawing Studios
Studio 16A	Photo Studio (up stairway, past Student Services)
Studio 16C	Digital Media Classroom (up stairway, past Student Affairs)
Studios 105, 106	Sculpture Studios
Studios 114, 115, 116, 117	Painting Studios
20A	Photo Studio
20B	Seminar Room (near Jones St. entrance)

How to Read the Course Codes

ARTH-100-01

The letters at the beginning refer to the discipline in which the course is offered.

ARTH-100-01

The three-digit course number indicates the level of the course:

100 = Beginning to Intermediate
200 = Intermediate
300 = Intermediate to Advanced
400 = Post-Baccalaureate Program
500 = Graduate Level

ARTH-100-01

The final two digits refers to the section of the course.

3RD STREET GRADUATE CENTER

2565 3rd Street

3LH	Third Street Lecture Hall
3SR1	Third Street Seminar Room #1
3SR2	Third Street Seminar Room #2
3SR3	Third Street Seminar Room #3
3SR4	Third Street Seminar Room #4
TBA	To be arranged

Course Schedule

SCHOOL OF INTERDISCIPLINARY STUDIES UNDERGRADUATE COURSES					
COURSE CODE	TITLE	INSTRUCTOR	DAY	TIME	LOCATION
ART HISTORY					
ARTH-100-1	Foundations in Global Art History (Art History A)	Rapko	T	9:00-11:45	LH
ARTH-100-2	Foundations in Global Art History (Art History A)	Madar	M	4:15-7:00	LH
ARTH-101-1	Modernity & Modernism (Art History B)	Latimer	W	4:15-7:00	LH
ARTH-102-1	Contemporary Art (Art History C)	TBA	W	1:00-3:45	LH
DT-140-1	History of Reproducibility	Baldwin	TH	1:00-3:45	26
FM-140-1	History of Film: An Introduction	Gehr	T	1:00-3:45	26
NG-140-1	History of New Genres	Grace	T	4:15-7:00	LH
PH-140-1	History of Photography I	Sempere	M	1:00-3:45	16A
ARTH-200-1	Topics in Art History	TBA	M	7:30-10:15	CR
ARTH-200-2	Topics in Art History: Global Modernity and Beyond	Robinson	F	9:00-11:45	CR
ARTH-398-1	Directed Study				
ENGLISH					
ENGL-110-1	Academic Literacy	Kane	T	1:00-3:45	20B
ENGL-100-1	Writing Arts (English Composition A)	Tromble	T	4:15-7:00	20B
ENGL-100-2	Writing Arts (English Composition A)	Garfinkel	W	1:00-3:45	CR
ENGL-100-3	Writing Arts (English Composition A)	Boufis	M	9:00-11:45	20B
ENGL-101-1	Non-Fiction Writing (English Composition B)	Easa	T	4:15-7:00	CR
ENGL-101-2	Non-Fiction Writing (English Composition B)	Johnson	W	4:15-7:00	20B
ENGL-102-1	Non-Fiction Writing (Continuing Practices of Writing)	Mansbach	M	1:00-3:45	CR
ENGL-106-1	Narration and Figure	Berkson	T	1:00-3:45	CR
ENGLISH AS SECOND LANGUAGE					
ESL-10-1	English as a Second Language	TBA	T/TH	9:00-11:45	20B
HUMANITIES					
HUMN-200-1	Humanities Core A	Rapko	W	4:15-7:00	CR
HUMN-200-2	Humanities Core A	Duffey	M	1:00-3:45	20B
HUMN-200-3	Humanities Core A	Anderson	W	9:00-11:45	20B
HUMN-201-1	Humanities Core B	Duffey	F	1:00-3:45	20B
HUMN-300-1	Critical Theory A	Lang	TH	1:00-3:45	CR
HUMN-300-2	Critical Theory A	Balliger	F	1:00-3:45	CR
HUMN-300-3	Critical Theory A	Christian	M	4:15-7:00	CR
HUMN-300-4	Critical Theory A	Carrico	T	9:00-11:45	CR
HUMN-301-1	Critical Theory B	Carrico	TH	9:00-11:45	CR
MATHEMATICS					
MATH-100-1	Principles of Mathematics	Corvo	TH	4:15-7:00	LH

SCIENCE					
SCIE-110-1	Art & Phenomena	Humphrey	F	1:00-3:45	Exploratorium
SCIE-111-1	Topics in Contemporary Science	Corvo	TH	7:30-10:15	LH
SCIE-398	Directed Study				
SOCIAL SCIENCE					
SOCS-220-1	Globalism, Communication, Performance	Balliger	TH	1:00-3:45	20B
SOCS-398	Directed Study				
URBAN STUDIES					
US-100-1	Introduction to Urban Studies	Lebuhn	W	7:30-10:15	CR
US-190-1	Ecology of Materials Seminar (same as SC-190-1)	Roloff	M	4:15-7:00	20A/105
US-200-1	Urban Remapping	Diaz	W	1:00-3:45	20B
US-250-1	Visiting Artist Studio (same as PH-250-1)	Harvey	F	9-11:45/1-3:45	20A
OFF-CAMPUS STUDY					
CO-296-1	Undergraduate Internship	Rissler	M	4:15-7:00	20B
IN-393-1	Mobility Exchange				
SCHOOL OF INTERDISCIPLINARY STUDIES GRADUATE COURSES					
COURSE CODE	TITLE	INSTRUCTOR	DAY	TIME	LOCATION
ART HISTORY SEMINARS					
ARTH-501-1	Frameworks for Art and Urbanism	Przyblyski	M	9:00-11:45	3LH
ARTH-503-1	Decades	Berkson	W	1:00-3:45	3LH
ARTH-503-2	Issues & Theories of Contemporary Art	TBA	F	9:00-11:45	3LH
ARTH-503-3	Women and Avant-Garde Cinema	Lipzin	W	9:00-11:45	3SR4
ARTH-503-4	Critical Writing Workshop	Van Proyen	M	1:00-3:45	3LH
ARTH-598	Directed Study				
CRITICAL STUDIES SEMINAR					
CS-500-1	Phenomenology of Public Life	Willsdon	W	4:15-7:00	3LH
CS-500-2	Global Perspectives on Modernity	Balliger	T	1:00-3:45	3LH
CS-500-3	Introduction to Critical Theory	Lang	TH	9:00-11:45	3LH
CS-500-4	Dictation, Jargon + Quotation	Ellis	W	9:00-11:45	3LH
CS-500-5	Theories of Art & Culture	TBA	T	4:15-7:00	3LH
CS-500-6	Museums, Cultural Property, and Cultural Appropriation (same as EMS-500-6)	Berman	TH	4:15-7:00	3LH
CS-500-7	The Exhibition and Globalization	Vanderlinden	M	4:15-7:00	3LH
TOPICS SEMINARS					
IN-500-1	Personal Culture	Berkson	W	9:00-11:45	CR
NG-500-1	Body Mapping	Grace	TH	1:00-3:45	3LH

SCHOOL OF STUDIO PRACTICE UNDERGRADUATE COURSES

COURSE CODE	TITLE	INSTRUCTOR	DAY	TIME	ROOM
DESIGN + TECHNOLOGY					
DT-101-1	Digital Literacy: Image, Web, Internet	Theise	M/W	7:30-10:15	DMS2
DT-110-1	Introduction to the Frameworks of Art, Design	Klein	TH	9-11:45/1-3:45	DMS2
DT-111-1	Technical Workshop: Electricity & Electronics for Artists (same as SC-111-1)	Heckert/Goddard	F	9-11:45/1-3:45	117
DT-116-1	Introduction to 3D Modeling, Text (same as FM-116-1)	Munn	T/TH	7:30-10:15	DMS2
DT-202-1	Introduction to Digital Sound Objects	Sonami	W	1-3:45/4:15-7	16C
DT-203-1	Kinetics (same as SC-203-1)	Heckert	T/TH	4:15-7:00	105
DT-204-1	Digital Cinema I (Same as FM-204-1)	Hinton	M/W	1:00-3:45	8/DMS2
DT-213-1	Digital Printmaking (Same as PR 213-1)	Olmsted	T/TH	9:00-11:45	16C
DT-220-1	Constructing the Social Fabric of What	Franceschini/Swaine	T/TH	1:00-3:45	105
	We Wear (same as SC-220-1)				
DT-220-2	The Speed of Light: Industrials (same as FM-220-2)	Jalbuena	M/W	7:30-10:15	26
DT-220-3	Artists Infiltrate Mass Production (same as SC-220-3)	McDonald	T/TH	9:00-11:45	105
DT-220-4	Graphic Agitation: Artists Express Outrage	Franceschini	T/TH	4:15-7:00	DMS2/9
DT-220-5	In Your Pocket: Designing Art for Mobil Devices	Sant	T/TH	1:00-3:45	16C/8
DT-398	Directed Study				
DRAWING					
DR-120-1	Drawing I & II	Morgan	T/TH	1:00-3:45	13
DR-120-2	Drawing I & II	McGaw	M/W	1:00-3:45	13
DR-120-3	Drawing I & II	Martin	T/TH	4:15-7:00	13
DR-200-1	Drawing II & III	O'Dell	M/W	1:00-3:45	14
DR-200-2	Drawing II & III	Mitchell-Dayton	T/TH	9:00-11:45	14
DR-202-1	Anatomy	Reichman	T/TH	9:00-11:45	13
DR-220-1	Conceptual Drawing	Boadwee	M/W	4:15-7:00	14
DR-220-2	Art on Paper	McCormack	F	1-3:45/4:15-7	14
DR-398	Directed Study				
FILM					
FM-101-1	Film I	Lipzin	M/W	1:00-3:45	26
FM-101-2	Film I	TBA	T/TH	9:00-11:45	26
FM-102-1	Technical Fundamentals for Filmmaking	Rosenstock	T	4:15-7:00	26
FM-110-1	Electro-Graphic Sinema	Kuchar	F	9-11:45/1-3:45	8
FM-116-1	Introduction to 3D Modeling, Texturing, and Animation (Same as DT-116-1)	Munn	M/W	7:30-10:15	DMS2
FM-204-1	Digital Cinema I (Same as DT-204-1)	Hinton	M/W	1:00-3:45	8/DMS2

FM-220-1	Art of the Soundtrack I	TBA	T/TH	9:00-11:45	DMS2/8
FM-220-2	The Speed of Light: Industrials (same as DT-220-2)	Jalbuena	M/W	7:30-10:15	26
FM-220-3	Narrative Strategies	Hinton	M/W	9:00-11:45	8/DMS2
FM-301-1	Advanced Film	TBA	T/TH	1:00-3:45	8
FM-380-1	Undergraduate Tutorial	Kuchar	F	4:15-7:00	8
FM-380-2	Undergraduate Tutorial	Gehr	T	4:15-7:00	8
FM-398	Directed Study				
INTERDISCIPLINARY					
IN-100-1	Contemporary Practice: Friday Practicum	Berger	F	9-11:45/1-3:45	105
IN-100-2	Contemporary Practice: Friday Practicum	Boone	F	9-11:45/1-3:45	105
IN-100-3	Contemporary Practice: Friday Practicum	Beltran	F	9-11:45/1-3:45	105
IN-100-4	Contemporary Practice: Friday Practicum	Berk	F	9-11:45/1-3:45	105
IN-190-1	Urban Sound/Rural Sound	Boone	T	9:00-11:45	
IN-190-2	From Miracles to Molecules: Art+Science Seminar	Tromble	M	4:15-7:00	10
IN-300-1	Personal Culture	Berkson	W	9:00-11:45	CR
IN-390-1	Senior Seminar	deFazio	T	4:15-7:00	10
IN-391-1	Interdisciplinary Honors Studio	TBA	F	9:00-11:45	3SR1
IN-391-2	Interdisciplinary Honors Studio	TBA	F	1:00-3:45	3SR2
IN-398	Directed Study				
NEW GENRES					
NG-101-1	New Genres I	Labat	W	9-11:45/1-3:45	10
NG-101-2	New Genres I	Morales	T/TH	9:00-11:45	10
NG-110-1	Beginning Video	TBA	T/TH	1:00-3:45	9
NG-201-1	New Genres II	TBA	M/W	4:15-7:00	9
NG-204-1	Installation	Grace	T/TH	1:00-3:45	10
NG-220-1	Conceptual Drawing	Boadwee	M/W	4:15-7:00	14
NG-220-2	Sculptural Line (same as SC 220-2)	Donnelly	M/W	1:00-3:45	9/105
NG-220-3	Instant City	Morales	F	1:00-3:45	9
NG-250-1	Visiting Artist Studio	TBA	F	9:00-11:45	10
NG-307-1	Advanced Projects	Boadwee	M/W	7:30-10:15	10
NG-380-1	Undergraduate Tutorial	TBA	T	4:15-7:00	9
NG-398	Directed Study				
PAINTING					
PA-114-1	Multidisciplinary Collage	Villa	T/TH	1:00-3:45	14
PA-120-1	Painting I & II	Klein	M/W	1:00-3:45	115
PA-120-2	Painting I & II	McGaw	M/W	9:00-11:45	115
PA-200-1	Painting II & III	Van Proyen	M/W	7:30-10:15	114
PA-200-2	Painting II & III	Villa	T/TH	4:15-7:00	114
PA-200-3	Painting II & III	Morgan	T/TH	9:00-11:45	115
PA-220-1	Night Painting	Martin	T/TH	7:30-10:15	115
PA-300-1	Undergraduate Studio Seminar	Klein	M	4:15-7:00	117
PA-380-1	Undergraduate Tutorial	Reichman	T	9:00-11:45	117
PA-380-2	Undergraduate Tutorial	Morgan	TH	4:15-7:00	117

Course Schedule

PA-380-3	Undergraduate Tutorial	McGaw	M	4:15-7:00	114
PA-380-4	Undergraduate Tutorial	Villa	TH	9:00-11:45	117
PA-398	Directed Study				
PHOTOGRAPHY					
PH-101-1	Photography I	TBA	T/TH	9:00-11:45	lab/20A
PH-101-2	Photography I	Skrivanek	T/TH	1:00-3:45	lab/20A
PH-102-1	Materials and Methods	Hays	T/TH	4:15-7:00	16A/20A
PH-110-1	Understanding Photography	Harvey	M/W	4:15-7:00	16A
PH-111-1	Technical Workshop Class: Digital Book	Creedon/DeMerrit	F	9-11:45/1-3:45	16A/16C
PH-112-1	Color Photography	Louie	M/W	9:00-11:45	20A/16A
PH-117-1	Editing & Sequencing Seminar	Connor	W	1:00-3:45	20A
PH-120-1	Intoduction to Digital Photo	Sempere	M/W	9:00-11:45	16A/20A/16C
PH-202-1	Landscape: Nevada Plus	Fulton	T/TH	1:00-3:45	16A
PH-208-1	Sacred and Profane	Connor	M/W	7:30-10:15	16A
PH-220-1	Topologies	Hays	T/TH	9:00-11:45	16A
PH-220-2	Documentary Story	Padilla	T	9-11:45/1-3:45	20A
PH-250-1	Visiting Artist Studio (same as US-250-1)	Harvey	F	9-11:45/1-3:45	20A
PH-380-1	Undergraduate Tutorial	Louie	W	4:15-7:00	PSR
PH-381-1	Special Projects	Priola	T/TH	1:00-3:45	PSR
PH-391-1	Senior Review Seminar	Louie	M/W	1:00-3:45	20A/16A
PH-398	Directed Study				
PRINTMAKING					
PR-100-1	Introduction to Printmaking	Swyulak	M/W	9:00-11:45	2/4
PR-103-1	Photo-Polymer Printmaking	Olmsted	T/TH	1:00-3:45	2/4
PR-104-1	Lithography I	Kluge	T	1-3:45/4:15-7:00	2/3
PR-106-1	Artists' Books-Structures & Ideas	Golden	F	9-11:45/10-3:45	2/4
PR-213-1	Digital Printmaking (Same as DT 213-1)	Olmsted	T/TH	9:00-11:45	16C
PR-220-1	Monoprint to Silkscreen	Berry	M/W	1:00-3:45	3
PR-380-1	Undergraduate Tutorial/ Artists' Books	Hobson	W	4:15-7:00	2
PR-398	Directed Study				
SCULPTURE					
SC-103-1	3D Strategies II: Ceramic Sculpture	Berger	M/W	9:00-11:45	106
SC-111-1	Technical Workshop: Electricity & Electronics for Artists (same as DT-111-1)	Heckert/Goddard	F	9-11:45/1-3:45	117
SC-190-1	Ecology of Materials Seminar (same as US-190-1)	Roloff	M	4:15-7:00	20A/105
SC-203-1	Kinetic Sculpture/Systems (same as DT-203-1)	Heckert	T/TH	4:15-7:00	106
SC-220-1	Constructing the Social Fabric of What We Wear (same as DT-220-1)	Franceschini/Swaine	M/W	9:00-11:45	105
SC-220-2	Sculptural Line (same as NG-220-2)	Donnelly	M/W	1:00-3:45	9/105
SC-220-3	Artists Infiltrate Mass Production (same as DT-220-3)	McDonald	T/TH	9:00-11:45	106

SC-301-1	Site/Context: Urban Experiments	TBA	W	4:15-7/7:30-10:15	105
SC-380-1	Undergraduate Tutorial	DeFazio	W	4:15-7:00	106
SC-398	Directed Study				
SCHOOL OF STUDIO PRACTICE GRADUATE COURSES					
CRITIQUE SEMINAR					
GR-500-1	Graduate Critique Seminar	Ellis	T	9:00-11:45	3SR3
GR-500-2	Graduate Critique Seminar	Roloff	M	1:00-3:45	3SR1
GR-500-3	Graduate Critique Seminar	Berry	M	9:00-11:45	3SR1
GR-500-4	Graduate Critique Seminar	McCormack	F	9:00-11:45	3SR1
GR-500-5	Graduate Critique Seminar	Reichman	TH	1:00-3:45	3SR1
GR-500-6	Graduate Critique Seminar	O'Dell	W	4:15-7:00	3SR1
GR-500-7	Graduate Critique Seminar	Labat	T	1:00-3:45	3SR2
GR-500-8	Graduate Critique Seminar	Grace	TH	4:15-7:00	3SR2
GR-500-9	Graduate Critique Seminar	Boadwee	T	4:15-7:00	3SR2
GR-500-10	Graduate Critique Seminar	TBA-NG	TH	1:00-3:45	3SR2
GR-500-11	Graduate Critique Seminar	TBA-FM	M	4:15-7:00	3SR4
GR-500-12	Graduate Critique Seminar	Connor	M	1:00-3:45	3SR3
GR-500-13	Graduate Critique Seminar	Przyblyski	W	9:00-11:45	3SR2
GR-500-14	Graduate Critique Seminar	Paul Klein	F	1:00-3:45	3SR4
GR-500-15	Graduate Critique Seminar	B. Cook	T	4:15-7:00	3SR1
GR-500-16	Graduate Critique Seminar	Priola	W	4:15-7:00	3SR3
POST-BACCALAUREATE SEMINARS					
PB-400-1	Post-Baccalaureate Seminar	Tromble	T	1:00-3:45	3SR1
PB-400-2	Post-Baccalaureate Seminar	Fulton	TH	9:00-11:45	3SR1
VISITING ARTIST LECTURE SERIES					
GR-502-1	Visiting Artist Lecture Series	Green	F	5:00-7:00	LH
GR-502-2	Visiting Artist Lecture Series/ Seminar	Green	F	12-2:00/5-7:00	3LH/LH
GRADUATE TUTORIALS					
GR-580-1	Graduate Tutorial	Colburn	TH	4:15-7:00	3SR3
GR-580-2	Graduate Tutorial	TBA-NG	M	4:15-7:00	3SR2
GR-580-3	Graduate Tutorial	McDonald	W	4:15-7:00	3SR3
GR-580-4	Graduate Tutorial	Howard	F	9:00-11:45	3SR2
GR-580-5	Graduate Tutorial	McGaw	M	4:15-7:00	3SR3
GR-580-6	Graduate Tutorial	Morgan	W	1:00-3:45	3SR3
GR-580-7	Graduate Tutorial	Miller	M	1:00-3:45	3SR2
GR-580-8	Graduate Tutorial	Beltran	T	9:00-11:45	3SR2
GR-580-9	Graduate Tutorial	Morales	W	1:00-3:45	3SR2
GR-580-10	Graduate Tutorial	Gehr	TH	1:00-3:45	3SR4
GR-580-11	Graduate Tutorial	Fulton	T	9:00-11:45	3SR1
GR-580-12	Graduate Tutorial	Louie	M	4:15-7:00	3SR1
GR-580-13	Graduate Tutorial	Borruso	W	1:00-3:45	3SR1
GR-580-14	Graduate Tutorial	Finley	F	1:00-3:45	3SR1
GR-580-15	Graduate Tutorial	Sonami	TH	4:15-7:00	3SR4
GR-580-16	Graduate Tutorial	Yon	TH	9:00-11:45	3SR3

Course Schedule

GRADUATE REVIEWS					
GR-592	Graduate Intermediate Review	Green			
GR-594	Graduate Final Review	Green			
GRADUATE TEACHING PRACTICUM/INTERNSHIP/ TEACHING ASSISTANTSHIP					
GR-596	Graduate Internship	Rissler	M	4:15-7:00	20B
GR-587	Graduate Assistantship				
GR-597	Graduate Teaching Assistantships				
GRADUATE DIRECTED STUDY					
GR-598	Graduate Directed Study				
IN-595	Off-site Guided Study/Review				

SCHOOL OF INTERDISCIPLINARY STUDIES UNDERGRADUATE COURSES

UNDERGRADUATE COURSE DESCRIPTIONS

How to read the course codes

ARTH-100-1

The letters at the beginning of each code refer to the discipline in which the course is offered.

ARTH-100-1

The three-digit course number indicates the level of the course:

- 100 = beginning to intermediate
- 200 = intermediate
- 300 = intermediate to advanced
- 400 = Post-Baccalaureate Program
- 500 = graduate level

ARTH-100-1

If the course has a section number it will be at the end of the code.

ART HISTORY

ARTH-100-1

J. Rapko

ARTH 100-2

H. Madar

Foundations in Global Art History

(Art History A) 3 UNITS

This class will survey Global Art from its beginnings through the end of the Middle Ages. We'll concentrate on major styles in periods whose artifacts can be viewed in person at local museums, at least the arts of pre-Columbian Mesoamerica, New Guinea, Central Africa, and Egyptian tomb decoration. We'll also try to develop a critical vocabulary and set of concepts for understanding art that can be developed and applied to global visual art. This will involve some consideration of place, the nature of images, the meaning of the artist's "touch," and the development of virtual space.

Satisfies the Global Art History (Art History A) requirement.

ARTH-101-1

T. Latimer

Art and Power 1500-1950

(Modernity & Modernism)

(Art History B) 3 UNITS

Prerequisite: ARTH-100

The course provides a framework within which to examine pivotal topics in world art from 1500 to 1950. The lectures, which proceed chronologically, will be organized around themes that bear on the power relations underlying the production of art in a given place and period. We will consider the crosspollination that occurs in art and architecture as a result of trade, war, migration, and colonialism; we will penetrate the logic of specific regimes of vision (such as the Renaissance single-vanishing point perspectival system); we will distinguish the imperatives of church, state, and bourgeois patronage; we will interrogate images of self and other; and measure the impact of the industrial revolution (especially modes of mechanical reproduction) on visual culture. We will study art from a range of cultures, using Marilyn Stokstad's *Art History, Volume II*, as a primary resource.

Satisfies the Modernity & Modernism (Art History B) requirement.

ARTH-102-1

TBA

Issues in the History and Theory of Contemporary Art: 1964-2005

(Art History C) 3 UNITS

Prerequisites: ARTH-100 and ARTH-101

This lecture course surveys the last 40 years of art with an eye to understanding both the local deployment of the art object/gesture/intervention and its broader implications within a global discourse on art. Particular attention will be paid to the expanding definitions of media with respect to contemporary practice, as well as to the critical frameworks and institutional formations contextualizing, enabling, and constraining the artist as producer.

ARTH-102 is a required course for all BFA and MFA candidates who have not satisfied the requirement elsewhere.

DT-140-1

C. Baldwin

History of Reproducibility

3 UNITS

This course will examine the history of reproductive practice and technology in visual culture, from the historical techniques of printmaking to the iterative practice of photography to the mass projections of cinema to the so-called digital revolution of the day, which is also transforming the practice of reproducibility in all of these reproductive media. The course will also pursue a strong theoretical focus on the effect of reproducible forms on ideas of genius, originality, and authenticity.

Satisfies a Major Art History Requirement for Design+Technology majors or Art History Elective

FM-140-1

E. Gehr

History of Film: An Introduction

3 UNITS

"Cinema is an invention without a future."

—Louis Lumiere, 1895

In spite of this prediction by one of cinema's early pioneers, film went on to become a major art form, and express better than any other medium the hopes, visions, fantasies, fears and realities of the 20th century.

In the course of the semester we will highlight some of these developments through a selection of narrative, experimental, and documentary films from 1895 to the present. Topics to be considered in this process include: film's interaction with other mediums and art movements; the rise and development of

School of Interdisciplinary Studies Undergraduate Courses

narrative; "silent" comedy; cinema as a tool of inquiry and meditation as well as propaganda, education and persuasion; cinema as carnal knowledge and visceral thrills; representation and abstraction; cinema of revolt and social change; and film as immediate sensory experience and an expression of ecstasy and the sublime.

Overall, our aim is to establish a basis for an intelligent inquiry into the possibilities and uses of film, as well as an appreciation of a wide range of cinematic works.

Satisfies Film Art History Requirement (Part 1) or Art History Elective.

NG-140-1 **S. Grace** **History of New Genres** 3 UNITS

This international survey course will examine the work of exemplary artists for whom the idea or concept of "the work" became paramount. Between the 1950s and 1980s, the art object was transformed into an evanescent form between the poetics of gesture and object as residue. Through lectures, slides, video, film, and presentations by visiting artists, writers and critics, this course encompasses the history of new genres from its inception to the present. The network of correspondence will be traced between artists of the Americas, Europe, and Asia, and forms of art based on elements of time and process, including action, language, performance, systems, light and space, installation and video. The class will investigate and discuss the historical contexts in which these forms emerged.

Satisfies New Genres Art History Requirement or Art History Elective for non-New Genres Majors.

PH-140-1 **T. Sempere** **History of Photography I** 3 UNITS

This course offers a survey of the history of photography from its inception in the 1830s, through Modernism and up to the present. We will look to the relationship of photography to science, documentation, art, and visual culture as a whole, and become familiar with the key figures, major practitioners and important artistic movements of the time. Through discussions and readings, particular attention will be paid to how varied economic, political, and technical elements have impacted

the medium and inversely, how the great undifferentiated whole of photography has similarly influenced changes in modern society.

Satisfies Photography Art History Requirement or Art History Elective.

ARTH-200-1 **TBA** **Topics in Art History** 3 UNITS

Prerequisite: ARTH-100, ARTH-101, ENGL-100, and ENGL-101

This course offers the opportunity to delve deeply into a set of critical issues or exemplary practices according to a thematic focus determined by the instructor.

ARTH 200-2 **tk Robinson** **Global Modernity and Beyond** 3 UNITS

Prerequisite: ARTH-100, ARTH-101, ENGL-100, and ENGL-101

This class will focus on the study of modernity as an encounter with disparate and sedimented meanings, paying close attention to its relation to artists and cultural workers. Towards this endeavor, students are encouraged to attend to the struggles of artists and cultural workers in intervening and articulating different symbolic representational practices and relations with modernist global formations. In particular, the class will interrogate various legacies and concepts that we have inherited as they shape and rupture the conditions of our artistic labor, consciousness, institutions, discourses, and politics.

Throughout this course, close attention will be paid to the following: 1) How arts organizations and visual artists in different locations engage both the self and communities in aesthetically and intellectually challenging projects 2) How we engage in intergenerational art making in the midst of discrepant globalisms and violence (supranational, state, interpersonal) 3) How the technological landscapes differ for developing, critiquing, and authoring visual culture.

Satisfies an Art History Elective.

ARTH-398-1 **Directed Study**

1-6 UNITS

Prerequisite: Junior standing and instructor permission.

Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Art History courses also require a proposed reading list. Students may not register for more than 6 units of Directed Study in any one semester, and no more than twelve units of Directed Study may apply to the student's degree.

Satisfies an Art History Elective.

School of Interdisciplinary Studies Undergraduate Courses

ENGLISH

ENGL-10-1 **L. Kane**
Academic Literacy
 3 UNITS

Academic Literacy is a two-semester introduction to college-level academic discourse, designed to help students become better readers and writers of college-level texts. The first semester of Academic Literacy will lay the groundwork. We will work on strategies for understanding texts and evaluating information for generating and organizing content. We will work on shaping sentences, developing paragraphs, and structuring essays. Finally, we will work on basic grammar. The second semester will build on these skills. We will continue to cover basic essay structure and explore the thinking strategies readers and writers use to analyze texts thoroughly and write about them effectively.

ENGL-100-1 **M. Tromble**
 ENGL-100-2 **S. Garfinkel**
 ENGL-100-3 **C. Boufis**
 (English Composition A)

Writing
 3 UNITS

"Research is formalized curiosity. It is poking and prying with a purpose," wrote Zora Neale Hurston. Writing Arts is an inquiry-based course designed with Hurston's principle in mind. The class will focus on close readings of texts and will engage with contemporary issues and audiences. Students will investigate, research, and develop their ideas in writing, discovering how thought matures through the recursive processes of writing and revision. Emphasis will be placed on providing a foundation in different kinds of analysis and argumentation (arguments of definition, evaluation, causality) and on developing powers of interpretation and insight. Topics include: researching the history of ideas and invention; examining the ways culture is shaped by language; interrogating modes of writing, including academic writing; and challenging us to develop an expanded notion of creative practice and a precise and rich use of words.

Satisfies the English Composition A requirement.

ENGL-101-1 **L. Easa**
Remember This:
The Past as Commodity
Non-Fiction Writing
 (English Composition B)
 3 UNITS
 Prerequisite: ENGL 100 Writing
 (English Composition A)

We think of our memories as special possessions, personal to us. But at what point do they take on greater value and become of interest to society as a whole? Can memories become commodities that afford us certain forms of wealth and power? This course will explore the antecedents of our modern understanding of memory and trace them into the information age, when "memory" is something we buy for our computers, but memoirs are bestsellers and online diaries are becoming more widely read than newspapers. We will ask such questions as: What is the value of remembering in the information age? Is true memory even possible? How does the expression of memory through writing change the experience from private to public? How can we account for the tremendous popularity of "amnesia narratives" in daytime television and contemporary cinema?

This course satisfies the Non-Fiction Writing Requirement, formerly English Composition B.

ENGL-101-2 **N. Johnson**
Essayists Writing in the
Age of Image
Non-Fiction Writing
 (English Composition B) 3 UNITS
 Prerequisite: ENGL 100 Writing
 (English Composition A)

"The real voyage of discovery consists of not in seeking new landscapes but in having new eyes."
 —Marcel Proust

This course is designed to encourage you to engage with what you see in the world around you—to read actively and write incisively about the visual and verbal texts that surround you. We will spend this semester exploring the strategies of accomplished essayists and visual artists who push beyond the surface features of text and image. Our goal: careful and critical seeing and thoughtful and articulate writing.

This course satisfies the Non-Fiction Writing Requirement, formerly English Composition B.

ENGL-102-1 **A. Mansbach**
Race, Hip Hop Culture and
Social Justice
Non-Fiction Writing
 (English Composition B)
 3 UNITS
 Prerequisite: ENGL 100 Writing
 (English Composition A)

In this course, we will examine the ways in which hip hop culture has impacted, transformed, facilitated, and impeded a dialogue on race in America. How has this movement, birthed by the marginalized black and Latino youth of the Bronx, changed aesthetically and politically on its path to becoming global pop culture? How has hip hop channeled and reconfigured pre-existing notions of race, gender and class? How do the aesthetics of hip hop—both in traditional mediums such as MCing, DJing, and aerosol art and in more recently adapted forms like hip hop theater and literature—expand upon and depart from previous protest art traditions? What strategies does hip hop take up in grappling with white supremacy, and how do market forces circumscribe those strategies? In analyzing and debating these issues, our texts will range from film to fiction, journalism to music, theory to autobiography.

Transfer students who have been designated as needing an additional semester of writing instruction may fulfill their Continued Practices of Writing requirement with this class. While transfer students are given priority registration for this course, students needing to fulfill their second-semester writing/English Composition B requirement may also elect to enroll in this course if space permits. They will be required to submit a writing portfolio at the end of the term. (Transfer students, under certain circumstances, may also elect to fulfill their Continued Practices of Writing requirement with a section of English 101 if they prefer.)

ENGL-106-1 **B. Berkson**
Narration and Figure:
The Art of Poetry
 3 UNITS

In this course, students will be encouraged to write poetry and prose—and plays in either or both—with special attention to the possibilities of telling what they know and/or imagine from actual life, as well as of the pronouns ("I," "you," "she," "we," "they" and so on) that may be involved. What is happening to me, allowing for lies and exaggerations which I try to avoid, goes into my poems. This stunning remark by Frank O'Hara suggests an infinitely discussible range of subject matters for imaginative writing;

School of Interdisciplinary Studies Undergraduate Courses

we will discuss it, as well as the range of O'Hara's poetry, prose and plays, as the basis for individual projects. We will write in various given forms: dream narratives, "I do this I do that" poems, collaborations, portraits, on-site descriptions, collages, memory tales, mini-stories, dramatic monologues, movie scripts, sonnets. Other writers (besides O'Hara) to be discussed include: Thomas Wyatt, John Ashbery, Robert Creeley, Gertrude Stein, Bernadette Mayer, Joanne Kyger, William Carlos Williams, Ted Berrigan, John Keats, Elizabeth Bishop, Ron Padgett, William Shakespeare, and James Schuyler.

Satisfies an Interdisciplinary Studies (Liberal Arts) Elective.

ENGLISH AS A SECOND LANGUAGE

ESL-10-1 TBA

English as a Second Language
3 UNITS

This course will focus on the language skills necessary to communicate at the college level, with special emphasis on the critique process at SFAI. Class activities and assignments will focus on speaking and listening practice, vocabulary development, reading comprehension, and writing fluency. Topics for discussion will range from art discourse to global culture.

HUMANITIES

Humanities Core A/B

Humanities Core A (HUMN 200) and B (HUMN 201) develop historical understandings of the philosophical, social, political, and economic issues that have significantly shaped human life. Electives for Humanities Core A include a thematic or regional emphasis, and date from antiquity through 1500. Humanities Core B explores the emergence of the modern era from a global perspective (approximately 1500–1900). These courses enhance analytic skill and develop oral and written expression to prepare students for the critical theory sequence and other advanced work. Prerequisites include English Composition A and B.

HUMN-200-1 J. Rapko

Philosophy of the Ancient World
3 UNITS

Prerequisites: ENG 101-Non-Fiction Writing/
English Composition B

In this class we will consider some of the most influential answers in Western culture to the question "What is the good life?" We will read and discuss five texts that have provided basic materials, images, and personae for these answers: *Genesis*, Sophocles' *Antigone*, Aristotle's *Nicomachean Ethics*, *The Gospel of Mark*, and Paul's *Letter to the Romans*. We'll also read some modern authors on each text who interrogate the figures and ideas presented, including Kierkegaard on Abraham, Nietzsche on Jesus, and Alain Badiou on Paul.

(Satisfies the Humanities Core A requirement.)

HUMN-200-2 C. Duffey

From Antiquity through the Middle Ages: Encountering the Other through Love and War
3 UNITS

Prerequisites: ENG 101-Non-Fiction Writing/
English Composition B

By analyzing the representations of cultural encounters, specifically those interactions produced by love and war, in the period from Antiquity to the late Middle Ages in the Mediterranean Basin, parts of Europe, and the Near East, this course is designed to examine the pressure points in the cultural, political, and literary development of early world history. The class will read epics from the ancient Mediterranean area, exploring how

School of Interdisciplinary Studies Undergraduate Courses

the "other" is perceived, battled, conquered, or befriended by Homer in relation to such representations in the journey of the Sumerian/Babylonian hero Gilgamesh. The "Sacred Marriage Texts of Sumer" and Egyptian love poems from the second and third millennium B.C.E. produce a dialogue with the biblical *Song of Songs*. Plato's *Symposium* and Euripides' *Medea* interrogate the question of gender in the classical Greek world where power, pedagogy, sexual preference, and love and revenge by the outsider, "barbarian" woman are played out. In the Middle Ages, Christine de Pizan, another female outsider and France's first self-supporting woman writer, poses questions about gender, sexuality, misogyny, and authority in the debate she stages between her books and the texts of the authoritative Boccaccio. Medieval texts on sexual physiology and the obscene 13th century French fabliaux will contextualize de Pizan's debate. The last segment of the course will focus on medieval East-West encounters represented in Crusade narratives and in responses by 12th and 13th century Arab historians, aided by Edward Said's insights in *Orientalism*.

Additionally, a number of contemporary parallels to these early texts will be part of this course, such as the film *A Dream of Passion*, a contemporary re-telling of *Medea* as desperate mother, or Tamim Ansary's response as an Afghan American to 9/11 in West of Kabul, an addition to our readings of the medieval Crusades.

Satisfies the Humanities Core A requirement.)

HUMN-200-3 T. Anderson **History of the Americas** 3 UNITS

Prerequisite: ENGL 101- Non-Fiction Writing/ English Composition B

This introduction to the pre-contact civilizations of the Americas uses material culture as a starting point for discussions about how these societies functioned (even flourished) and, as best we can, how they understood their worlds. Case studies focus on Mesoamerica, but also include smaller-scale societies in both North and South America. We will examine distinctive features and take note of the continuities that are defining features of Amerind culture and civilization. Our sources will include everything from post-conquest chronicles to archaeological reports to the latest translations of hieroglyphic texts of the ancient Maya.

Satisfies the Humanities Core A requirement.

HUMN-201-1 C. Duffey **Origins of the Modern World: East/West Encounters** 3 UNITS

Prerequisites: HUMN 200, Humanities Core A

This course spans the Renaissance to the current era of globalization, focusing on issues producing tension in historical encounters between what has been referred to as the 'East' and the 'West,' terms which we will interrogate. Our goal in this course is to analyze how various world cultures have perceived and responded to each other in key historical moments to create the modern world, including the 'reinvention' of the Americas, Enlightenment revolutions, the creation of the African diaspora and New World resistance, and finally the very current economic, political, and social encounters of contemporary tourism, as a part of globalization. Our approach will be interdisciplinary as we examine literary and historical representations of such encounters, along with visual recreations of these historical moments in films including dramas, documentaries, filmed productions of plays, and popular Hollywood versions of world history. Moreover, and very importantly, we will be considering the contemporary resonance of all of our texts, whether they come from the 15th or 21st centuries.

This course satisfies the Humanities Core B requirement. This course should be taken immediately following HUMN-200, since both courses are prerequisite to HUMN-300 and 301, Critical Theory A and B. With HUMN-200 satisfies the Humanities Core.

Critical Theory A

Critical Theory (HUMN 300) provides students with a strong foundation in the theoretical projects that most contribute to an analysis of the contemporary world, including semiotics, Marxism, psychoanalysis, poststructuralism, feminist theory, and postcolonial theory. While these modes of critical inquiry greatly enhance understandings of social life in the broadest possible sense, the course focuses on analyzing multiple forms of cultural production including visual images, various genres of writing, and the "texts" of commercial culture. The course develops written and verbal analytic skills with the goal of enriching the quality of students' thought, discourse, and artistic production.

Prerequisites: HUMN 201, Humanities Core B

HUMN-300-1 J. Lang 3 UNITS

Course topics include: Sexuality, Subjectivity, and the Body; Fetishism, Commodity Fetishism, and the Cinematic Experience; and Tourism and Exoticism in the Making of the Modern World.

HUMN-300-2 R. Balliger 3 UNITS

Course topics include: modern, liberal-democratic conceptions of personhood, authorship, and artistic autonomy; the "public sphere" and the division of "high" and "mass" culture; spectatorship and the social reproduction of race, gender, and sexuality; knowledge and power in the context of empire. Course materials include critical texts, fiction, film, and popular cinema.

HUMN-300-3 L.Christian 3 UNITS

Course topics include: philosophical and psychoanalytic challenges to the Cartesian model of the subject; notions of authorship, experiential authority and artistic autonomy; the gaze as a site of knowledge, pleasure and power; and the inscription of ideologies of race, gender and class in performative and representational practices. Course materials include a diverse array of critical, literary and film/video texts.

HUMN-300-4 D. Carrico 3 UNITS

What is theory good for? Marx famously complained that while philosophers have only interpreted the world, "the point is to change it." Just what are the relations of theory and practice? How does theory illuminate and invigorate human agency?

School of Interdisciplinary Studies Undergraduate Courses

Critical Theory B

This special topics course builds upon the theoretical foundations of critical theory A.

HUMN-301-1 D. Carrico
Theory Faces Technoscience
3 UNITS

Prerequisite: HUMN 300, Critical Theory A

A technophile is a person to whom we attribute a naïve or uncritical enthusiasm for technology, while a technophobe is a person to whom we attribute a no less uncritical dread of or hostility to technology. But what does it tell us that there is no comparably familiar word to simply describe a person who is focused on the impact of technology in a critical way that pays equally close attention both to its promises and its dangers? Is it really so impossible to conceive of a critical technocentrism equally alive to real promises and alert to real dangers?

Technological development is an ongoing provocation on our personal and public lives. Indeed, there is a definitive and abiding crisis of cultural life in this historical moment as contemporary technocultures, develop interventions into "given" norms, laws, trading conventions, and the customary limits of architecture and morphology, as well as the fraught practices through which we struggle individually and collectively to re-weave these disruptions into meaningful relations with our histories and our hopes.

In this course we will survey some of the key interventions of critical theory into the problems, values, assumptions, and specificities of contemporary technoscience. Together with these theoretical texts, we will contemplate fiction, film, and policy-making that takes up these problems and expresses these values and assumptions in different but related ways. These texts will sometimes be technophilic, sometimes technophobic. Sometimes they will be freighted with hyperbolic enthusiasm, sometimes with intimations of disaster. Some will see technological development as inherently superhumanizing, some as inherently dehumanizing. We will lodge our own interventions in a hope that refuses nostalgia and a critical realism that refuses the faith in inevitable progress.

Satisfies the Critical Theory B requirement.

MATH

MATH-100-1 V. Corvo
Principles of Mathematics
3 UNITS

This course is an introduction to mathematics for students with a minimal background, and perhaps interest, in the subject. Its primary purpose is to engender an appreciation for modes of inquiry, conceptualization, intuition, creativity, and expression which may appear somewhat alien and obscure to the uninitiated, but which constitute an evolving, effective approach to problems and possibilities of fundamental structure, and consequently, share many of the deep formal characteristics of traditional art praxis. Whether these similarities pertain to the work of contemporary artists is an issue to be considered as a matter of personal experience and discovery by participants in the class.

Both the schedule of topics and the presentation of material selected are designed to provide access, for those artists who participate in this exercise, to the intuition and insight which enable the production and use of this enormously effective though exquisitely abstract technology. At its deepest level, mathematics is just another way of seeing.

Satisfies the Mathematics Requirement or Interdisciplinary Studies (Liberal Arts) Elective.

SCIENCE

SCIE-110-1 T. Humphrey
Art & Phenomena
3 UNITS

The Exploratorium has historically recognized the importance of mixing the insights and discoveries of artists with those of scientists to provide visitors with the experience of seeing nature from multiple viewpoints. This course is designed for students who have an interest in the intersections between art and science. Following two parallel tracks, the course provides an in-depth introduction to light and sound phenomena and the opportunity to engage in the process that artists use to become artists-in-residence at the Exploratorium. Class meets at the Exploratorium, located at 3601 Lyon Street, San Francisco. This course may include a materials fee.

Satisfies a Natural Science Requirement.

SCIE-111-1 V. Corvo
Topics in Contemporary Science
3 UNITS

Science is the systematic study of physical phenomena. Its principal methodology involves a synthesis of experimentation and theorization unique in the history of human endeavor, in that this particular balance of dual defining efforts has produced an approach to our environment which is unrivaled in its practical effectiveness. It is important to realize, however, that much of the ultimate power of the scientific approach is of an entirely abstract nature, based upon an ever deepening conception of fundamental structure which seems to be much more adequate for the task of understanding physical reality as it presents itself to human perception than is strictly necessary for survival.

There are three areas of current scientific research which are of special interest, and a supplemental category of related issues which inform the scientific enterprise as a whole: physics, biology, neuroscience, and methodology. This course concentrates on topics from these primary fields, though other areas of interest, such as chemistry, enter into the discussion as examples of peripheral fields which have become largely subsumed under the widening scopes of more fundamental viewpoints represented by the principal trio of disciplines listed above. Another hot topic is consciousness, which has lately become a subject of legitimate scientific inquiry because it now falls under the purview of the "Big Three."

Not surprisingly, this phenomenon of increasing unification of scientific fields is one of the principal topics of this course.

Satisfies a Natural Science Requirement.

SCIE-398

Directed Study

1-6 UNITS

Prerequisite: Junior standing and instructor permission.

Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Art History courses also require a proposed reading list. Students may not register for more than 6 units of Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the student's degree.

Satisfies a Natural Science Elective.

SOCIAL SCIENCE

SOCS-220-1

R. Balliger

Globalism, Communication, Performance

3 UNITS

How do cultural production and consumption participate in geopolitics and the structuring of global inequalities? How are identities constructed through forms of narrative and transnational media? This course addresses these questions by focusing on cultural production in transnational perspective. Through ethnographic and critical approaches we will analyze visual culture, as well as literary, and musical forms of communication that have served the planetary reach of colonialism, imperialism, and the "new world order." The course also examines questions of resistance and how imagined communities are built around signs, commodities, performance, and media that provide insight into questions of place, nation, diaspora, and corporate spheres.

Satisfies both the Social Science and Global Studies requirements. Satisfies an Urban Studies Elective.

SOCS-398

Directed Study

1-6 UNITS

Prerequisite: Junior standing and instructor permission.

Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Art History courses also require a proposed reading list. Students may not register for more than 6 units of Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the student's degree.

Satisfies a Social Science Elective.

URBAN STUDIES

US-100-1

H. Lebuhn

Introduction to Urban Studies: Theories and Trends in Contemporary Urban Studies

3 UNITS

With the globalization and the rise of neo-liberalism, the urban environment of the "American city" has been undergoing deep structural changes. On a regional, national and global scale, cities increasingly compete for corporate investments, advanced services, mega-projects, and events like international exhibitions or the Olympic games. At the same time, the erosion of the local welfare state leads to urban poverty, to massive homelessness, to the expansion of low-paying jobs, and to a dramatic lack of social services for the poor. In many cities, law-and-order politics and the privatization of public space transform the urban landscape. Different contemporary theories and debates are trying to "make sense" of these phenomena and explain how cities in a globalized world function. They offer various perspectives and propose new research agendas on current trends and issues of urban politics and culture.

In this introductory course we will:

(1) Familiarize ourselves with selected contemporary theories in Urban Studies, such as the "Chicago School," the "LA School" and the "Global City" approach; (2) Examine current trends and problems, such as the shift from the industrial to the informational city, racial segregation, Hispanic migration to US cities, and the privatization of public space; (3) Following up on our theoretical and empirical discussions, we will conduct a field study in our local urban environment in San Francisco. An introduction to the method of "urban ethnography" will help us to plan and to structure our research. The format mixes lectures, group discussions, written and oral exercises, and empirical work on the site. We will read and discuss scholarly articles, book excerpts, and newspaper articles. Visual media such as slides and film excerpts will be used to explore and discuss specific topics. The empirical part will require one or two extra days for on-site visits within the city of San Francisco.

*Satisfies an Urban Studies Elective.
Satisfies a Social Science Elective.*

School of Interdisciplinary Studies Undergraduate Courses

US-190-1 J. Roloff

(same as SC 190-1)

SC Seminar: Ecology of Materials and Processes

3 UNITS

Prerequisite: Contemporary Practice or equivalent, can be taken concurrently with Sculpture 100, 103, or 140.

The media of art and life—whether film, installation, objects, food, clothing or shelter—engage at some level with a materiality born of nature—a nature that is arguably becoming post-nature in the 21st century. This course will look at the origin, production, and distribution of industrial and cultural materials and processes from a systemic and ecological perspective, considering the implications of these relationships to contemporary art practice. We will examine such questions as: where do materials come from; the who, how, and why of their production; and their ecological, economic, global, and regional connotations in order to create informed perspectives for artistic production. Students will study, research, and develop individual projects around these questions, as well as investigate the strategies and practices of artists such as: Simon Starling, Dan Peterman, and Mierle Ukeles. This class is an ideal precursor to **SC 301 Site/Context: TransNature** and the new Urban Studies Programs and Centers for Interdisciplinary Study.

This course is one of a series of seminars offered in the Sculpture Department focusing on fundamental and philosophical questions relevant to sculptural and contemporary artistic practice of the 21st century: the nature of reality and substance, ontological and epistemological frameworks of understanding and being, political and cultural ideologies of production, materiality, space, perception, systemic/environmental thinking and interaction with the world. It is intended to encourage students to develop and engage substantive and informed questions, themes, and narratives in their studio work.

Satisfies an Urban Studies Elective.

US-200-1 E. Diaz

Urban Remapping: Historical and Contemporary Creative Interpretations

3 UNITS

This course examines the public histories that are recorded in and by public art. Students will first contemplate public art in the US. From state sponsored war monuments to community murals on the walls of ethnic, and often marginalized, neighborhoods, public art interprets our common histories from many different perspectives. Students will consider the implications of historical mappings of urban landscapes in the US, and the ethno-national "remappings" that artists of color use to challenge dominant orderings of public space. Contemporary western popular culture highlights the realities of rapidly growing urban populations, urban renewal, and economic instability, and this course will contextualize 21st century remappings of space within relevant 20th century precursors. The early 20th century witnessed unprecedented migrations of several US ethnic groups, who moved from rural to industrial environments. These early migrations created communities of color that catalyzed a mural movement in the 1960s, which literally and figuratively wrote ethno-histories on the walls of urban spaces. Public displays of African American, Latino, and Asian histories remap the national narrative as the actual ethnic communities reconstitute the city's demographics.

Students will also compare urban remappings in the Americas with those in US cities, challenging definitions of nationalism, citizenship, and race. Investigating remappings that take place outside the US's geopolitical borders, students will identify the similar and different ways in which people experience the histories of the Americas. Contemporary responses to political change and war, such as Guatemalan artist Regina José Galindo's performance art in Guatemala City's Constitutional Court and National Palace, conceptually expand remapping because they momentarily alter city spaces, while permanently transforming historical memory. Using visual presentations and media, the class will tour several cities, observing various ethno-histories according to the city's public art works. Course readings will complement the remapping process, providing the theoretical frameworks by which the act of remapping is made possible.

Satisfies an Urban Studies Elective.

Satisfies a Social Science Elective.

US-250-1 T. Harvey

(same as PH-250-1)

Visiting Artist Studio: On Public Space

3 UNITS

This course is designed for the student interested in exploring public place and its representation. The structure of the course is based on biweekly group excursions followed the next week by a critique of work generated from that experience. The sites will be public spaces such as parks, plazas, zoos, and civic buildings that reflect complex cultural, political, and social phenomenon within a manufactured environment. At the end of each critique there will be an introduction and examples, both visual and written, of related practices that inform and challenge our assumptions concerning the nature and function of such places. A small reader is designed to illustrate how cultural, political, and economic identities of cities and towns can be linked to the development of public place. All travel will be on public transportation and the final will consist of the best work generated from the sum of all excursions.

Satisfies an Urban Studies Elective. Satisfies Concept Distribution Requirement for Photography majors and Photography Elective or Elective Studio for non-Photography majors. Satisfies 3 units of the 6-unit off-campus study requirement.

OFF-CAMPUS STUDY OPPORTUNITIES

CO-296-1 **J. Rissler**

Internship

3 UNITS

Students enrolled in the internship course both complete an internship at a site of their choosing—including arts organizations, educational institutions, or with practicing artists, writers, and art historians on directed projects—and participate in this seminar. The class will discuss organizational structure, funding for the arts, institutional critique, and related issues affecting visual arts organizations through assigned readings and visits to arts organizations in the city. Subsequent research projects and in-class presentations will further investigations explored in the seminar and put into context students' individual experiences as they relate to the arts, our society, and culture. Readings include texts by Martha Rosler, George Yudice, Lewis Hyde, Michael Brenson, Julie Ault, and Andrea Fraser.

Internships carry 3 semester units of credit. To participate in internships for credit, students must enroll in CO-296, the Internship course. Interns are expected to work a minimum of 90 hours on site (an average of 6 hours per week) per semester. Students are encouraged to propose their own internships, and the instructor is available to assist in this capacity.

Satisfies Elective Studio and 3 units of the 6-unit off-campus study requirement.

IN-393

Mobility Exchange

3 UNITS

The Mobility Exchange program offers undergraduate students in their junior year the opportunity to participate in a one-semester exchange with an institution in the United States, Canada, Europe, or Japan. All programs operate on a space available basis. Full credit for 15 units is given for satisfactory work. Consult the Student Handbook for further details regarding the program and contact the Student Affairs Office for application materials. Satisfies 3 units of Liberal Arts Elective and 12 units of Major/Studio Elective Requirement depending upon the institution and courses successfully completed. See the academic advisor regarding your specific requirements needed for graduation.

IN-399

Junior Semester of Independent Study

12-15 UNITS

Academically outstanding undergraduates in their junior year may propose an Independent Study project of one semester in length, to be undertaken away from the Bay Area. Independent Study projects will be subject to the approval of the Registrar, a studio faculty sponsor, and the Dean of Academic Affairs. A liberal arts component requires an additional proposal. Independent Study credit shall not exceed twelve (12) semester units for studio credit and shall not exceed three (3) semester units in liberal arts. The total studio and liberal arts credit allowable for Independent Study shall not exceed fifteen (15) units. Only one semester or one summer session of Independent Study shall be allowed for any student.

SCHOOL OF INTERDISCIPLINARY STUDIES GRADUATE COURSES

ART HISTORY SEMINARS

ARTH-501-1 J. Przyblyski
Frameworks for Art and Urbanism
3 UNITS

Throughout history the intensification of cultural production has been conspicuously dependent upon the constructive, destructive, expansive, fluid, and anonymous energies of the urban context, even as utopian and dystopian visions of cities have changed (and multiplied) almost as rapidly as "isms" in art. This course will examine the synergy between art-making and city-making in historical and theoretical terms. Students will be invited to think through the categories of urbanization, industrialization, imperialism and globalization, diaspora, migration and exile, to read widely amongst texts drawn from art history, urbanism, geography, semiotics, cultural theory, literature, visual culture studies, economic theory and media theory, and to respond to this material in critical and visual terms.

Fulfills requirement for MA in Urban Studies.

ARTH-503-1 B. Berkson
**Decades Seminar: Millennium
Fever, 1977-1989**
3 UNITS

"The fin will be a little early this siècle," wrote Anne Tyler deep in the mid-1980s. Signs of mourning, exhaustion, impatience, extravagance, disappointment, and decadence along with counterthrusts of criticality, the "anti-aesthetic," activism—all pointing up an end-of-century/turn-of-millennium urgency—began flashing wildly by the mid-70s. The international art market of the 80s went "boom" and "bust" in quick succession. Authority of "center" drifted from New York to assorted elsewhere (Cologne, Dusseldorf, Tokyo, etc.). "Neo-" and "Post-" superseded the modernist terms of a progressive march toward essences in the history of art. In this seminar we will engage with a wide range of the artistic phenomena of the period, including artists like David Hammons, Joseph Beuys, Cindy Sherman, Julian Schnabel, Christian Boltanski, Susan Rothenberg, Barbara Kruger, Gerhard Richter, Robert Mapplethorpe, Martha Rosler, Jean Michel Basquiat, Leon Golub, Sue Coe, Jeff Koons, Marina Abramovic, David Wojnarowicz, Rosemarie Trockel, Rebecca Horn; collectives

like Act Up and Group Material; as well as such emergent terms as appropriation, Media Art, multiculturalism, identity and gender politics, the Gaze, institutional critique, "hunger for images," Commodity Art, and more.

ARTH-503-2 TBA
**Issues & Theories of
Contemporary Art**
3 UNITS

This course will take a topical look at current thinking that frames and enables art and its production. Close looking at the work of exemplary artists will be emphasized and discussed in terms of the possibilities and constraints modeled for contemporary practice. Students will read widely in recent art criticism and theory, searching also for exemplary models of practice in this regard. International perspectives and their relationships to the multiple histories of the contemporary world will be emphasized.

Fulfills core requirement for MA in History and Theory of Contemporary Art.

ARTH-503-3 J. Lipzin
Women and Avant-Garde Cinema
3 UNITS

This course considers the marginalized contributions of women experimentalists within the field of independent film as they have established potent sociopolitical and cutting-edge aesthetic forms. Some areas of women's cinematic inquiry have included narrative, illusionism, formal experiments, identity, Eros, psychological drama, collage, diary, and animation. Students will analyze the films and writing of Germain Dulac, Maya Deren, Chantal Akerman, Su Friedrich, Abigail Child, Peggy Ahwesh, Rea Tajiri, Nina Menkes, Miranda July, Gunvor Nelson, and others.

ARTH-503-4 **M. Van Proyen**
Critical Writing Workshop
 3 UNITS

This class will be comprised of two reinforcing components: one will be its role as a writing laboratory for students who want to widen and deepen their involvement with writing contemporary art criticism, and the other will be as a series of thematically organized seminar presentations that will elaborate on themes and issues that are relevant to the contemporary practice of writing about art. The class will culminate with the public presentation and defense of papers in a conference pertaining to the state of art and art criticism at the turn of the 20th century. The best of these papers will be posted on a website that will commemorate the conference.

This course is open to upper division undergraduates by permission of instructor.

ARTH-598
Directed Study

**CRITICAL
 STUDIES
 SEMINARS**

CS-500-1 **D. Willsdon**
Phenomenology of Public Life
 3 UNITS

This course examines the history of the concept of the public and the condition of public life today. Contemporary cultural life is a fabric of intertwined and overlapping publics. Images and texts circulate endlessly in search of their publics. Without a tacit, practical sense of what publics are, we would not produce any songs, films, books, broadcasts, exhibitions, or art. Yet on reflection, publics are strange, elusive, and insubstantial. Unlike families, communities, groups or nations, they are assembled only by being addressed, and to be addressed, need to be imagined. They are also a specifically modern phenomenon, a by-product of modernization. The course looks at the most influential theories of the public sphere, from the classic works of Jürgen Habermas, John Dewey and others, to the critiques of the public sphere made, since the 1970s, by writers in Marxist, feminist and Queer Theory (the emergence of the politics of counterpublics), to very recent thinking on public objects in Bruno Latour and Peter Weibel's book and exhibition, *Making Things Public* (2005). As well as the history of the concepts of the public, public sphere, public opinion, publicity etc., the course looks at their usefulness for understanding certain recent art practices, exhibition making, the function of cultural institutions, the landscape and built environment. It will give particular attention to three photography exhibitions either on show or in development at SFMOMA: a group show *Staging the Archive: Contemporary Photography and the Museum*, and solo shows by Gabriele Basilico on the built environment of Silicon Valley, and An-my Le on the militarization of landscape.

This class will meet in seminar seven times during the semester, from September 12–December 5. In addition, independent research and projects will be assigned throughout the semester, in between seminar meetings.

CS-500-2 **R. Balliger**
**Global Perspectives on Modernity
 (Anthropologies of Modernity)**
 3 UNITS

This course locates the project of modernity within global processes of cultural, economic, and political transformation. Narratives of Western dominance typically emanate from a self-contained version of history, but this course analyzes the modern world through the tensions of empire, contested encounters, and transculturation. Diverse populations become objects of knowledge, regulation, and discipline as subject production in a global domain articulated with capitalist expansion, nationalism, and strategies of colonial rule. Enlightenment claims of rationality, universal knowledge, and scientific objectivity exploited the racialized bodies, behaviors, and material culture of others as "evidence" of Western development and civilization. Hierarchical classificatory matrices emerged across metropolitan and imperial space, and the structuring of difference and inequality along lines of race, class, gender, and sexuality shaped modern ideologies, political rationalities and cultural imaginaries. Modernity was also formed through resistance in everyday practices and by anti-colonial cultural production and independence movements. The course addresses these issues through a multidisciplinary approach that includes: travel writing, expositions, and popular culture; ethnography and ethnographic film; primitivism and artistic modernism; scientific exploration, classification, and normativity; colonial and postcolonial criticism.

Fulfills core requirement for MA in History and Theory of Contemporary Art, Exhibition and Museum Studies, and Urban Studies.

CS-500-3 **J. Lang**
Introduction to Critical Theory
 3 UNITS

This course represents a genuine introduction to contemporary currents in critical theory. We will begin at the level of the "sign," studying the basics of semiotics as well as, later in the course, the theoretical movements inspired by semiotics: structuralism and post-structuralism. We will consider contemporary cultural theory growing out of structuralism and post-structuralism. We will identify key concepts from influential thinkers of the modern period (Marx, Freud) crucial to both a theory of the sign as well as to theories of culture. Substantial reading and two short papers will be required. Students

School of Interdisciplinary Studies Graduate Courses

who do not complete the reading will not be able to participate in class discussions, a core component of the course, nor will they be able to understand the crucial concepts necessary for the papers.

CS-500-4 S. Ellis **Dictation, Jargon + Quotation** 3 UNITS

What is signaled by that remark "we just don't speak the same language" when made by people who supposedly share a common vocabulary? This seminar will investigate three terms—jargon, dictation and quotation—central to the reproduction and mutation of culture and the success or failure of exchange with an other (even in ourselves).

All three terms are what Raymond Williams calls "keywords"—indexes of any community's contested sites of meaning. Acknowledging and reckoning with keywords in your own studio practice is a critical research tool. The question of how to use this tool grounds the plumbing of each seminar keyword, in turn, for submerged scenarios central to its current multi-valence. On the surface, all three describe visual and textual practices of reproducing the same. All three are often disparaged as "lazy" and in opposition to so-called original or creative work. The seminar will parse these practices for their reactionary as well as their inclusive and critical production. For instance, quotation can be a legitimizing strategy as well as an unsettling irony; jargon can be a banal cliché, a so-called contamination and/or an astute, even prescient positioning. This seminar will investigate both the difficulty of definition or the politics of meaning and these specific practices of enculturation. Ideally, this inquiry will inspire reflection on the complexity of one's own location in language and as a cultural agent in a world that is neither fixed nor homogeneous.

CS-500-5 TBA **Theories of Art & Culture** 3 UNITS

Ways in which culture is defined and how art is positioned within this matrix will be considered from the perspective of historical and contemporary thought and theoretical propositions posed in an international framework. The resonance of effects and actions and how they intersect in the global sphere will be examined. Topics range from histories of collection viewed from multiple perspectives to histories of the exhibition and diffusion within and outside of museum spaces.

Fulfills core requirement for MA in Exhibition and Museum Studies.

CS-500-6 T. Berman (same as EMS-500-6) **Museums, Cultural Property, and Cultural Appropriation** 3 UNITS

The past decade has seen an increase in the concern with legal and cultural rights that govern the global circulation of works of art. Noting that the bearers and stewards of cultural heritage are actively reshaping the discourse about it, this course develops ideas, principles, and frameworks for understanding the artistic dimensions of cultural heritage, how art reflects and articulates social identity, and how museums can serve as sites for negotiating power relations that inhere between works of art and their communities of origin. Students will examine the traffic in art by investigating underlying questions—Who owns culture? Who owns the past? Who is an author?—and situating them within the context of museum practices, from collection and display to contested claims to cultural production, representation, and cultural patrimony. Focus will be on the impact of policies and ideologies about cultural property and cultural heritage on museum strategies, especially in relation to indigenous rights movements, looting of cultural artifacts, repatriation, intersections with media technology, and the various dimensions of cultural appropriation, including borrowing, copying, infringement, and theft.

CS-500-7 B. Vanderlinden **The Exhibition and Globalization: A Critical History of Exhibitions after 1989** 3 UNITS

The foundation of this course is the historical development of the global "biennial phenomenon" since 1989, and case studies of some biennial and exhibition projects, which will explore the changing role of exhibitions, new curatorial approaches, authorship, and the critical and experimental work that accompanies it. At the time when shifts in the global landscape have dramatically transformed the presentation of contemporary artistic practices and the forums of their public presentations, it seems more urgent than ever to study the interplay of exhibitions and the phenomenon of political-economic globalization. Certain events in 1989 inescapably precipitated such changes. In that year, the first blows to apartheid and the violence in Tiananmen Square coincided with the fall of the Berlin Wall and a new political and geographical map was forged as a result. If the period that followed will be remembered for its reconfiguration of power and of empire on a global level, it will also be remembered for its vast transformations in culture. While the "biennial phenomenon" has been the subject of much discussion and numerous recent symposia, few studies have brought together in-depth analyses of the specificities, the implications, and the context of recurring mega-exhibitions.

This seminar will have an online forum component.

TOPIC SEMINARS

IN-500-1 **B. Berkson**

Personal Culture

3 UNITS

This course will be a seminar/tutorial in general culture, with class meetings arranged to discuss topics of interest to both students and instructor—but using as a starting point the instructor's intimate experiences with and knowledge of the matters presented. The main agenda is that of connecting dots between various arts—visual, dance, film, music, poetry, and so on—and other cultural practices such as philosophy, politics, critical writing, fashion, advertising, and journalism. The instructor is open to suggestions. In any case, the course of study will involve some required reading and written and/or oral presentations. The shape this course takes will depend to some extent upon the interests and aptitudes of the students who enroll.

NG-500-1 **S. Grace**

Body Mapping

3 UNITS

Science has preceded art in its interpolations of the body. The body/brain, DNA, synaptic behaviors, affective response, vocabulary of gestures, linguistic algorithms, and operant behaviors have been mapped and encoded. Class investigations will be organized around the behaviors that both inform the production of the work of art and the reception of that work. Proceeding from Benjamin's discussion of aura attenuation in mechanically reproduced forms of art, we will develop comparative models for a consideration of flatness versus corporeal form, the original versus the reproduction, figuration versus abstraction, and presence versus absence, including the metaphysics of presence. Drawing from exemplary works of art, we will investigate the differences in affective response between art forms of video, photography, painting, performance, sculpture, and installation. We will develop comparative models between romantic intuitive art and ironic post-Pop art. This will engage a consideration of how affect may no longer be a subjective sentient experience and has become submerged into a prosthetic after-effect.

SCHOOL OF STUDIO PRACTICE UNDERGRADUATE COURSES

DESIGN+ TECHNOLOGY

DT-101-01 **E. Theise**
**Digital Literacy: Text, Image,
and Global Presentation (Internet)**
3 UNITS

This course introduces contemporary tools and concepts by exploring the most ubiquitous areas of digital practice. It covers text processing, still image processing, and their combination for local presentations—via digital projection—and global presentation over the World Wide Web through the student production of basic websites. During the class, students compare and contrast free open source programs with their commercial alternatives. The class begins with a brief look at information design through the use of word processing programs and ways to use them more effectively when writing papers, proposals, letters, and promotional materials. The course continues with sections on bitmapped and vector imaging. Adobe Photoshop™ will be used with imported digital photographs and scanned images in order to learn retouching, color correction, and myriad other effects. Adobe Illustrator™, Inkscape, and Flash™ will be used to demonstrate the strengths of vector-based imaging.

The course closes with two complementary sections on presentation. Here, students create presentations similar to Powerpoint for use in the classroom, lecture hall, critique, or to send via email. In the second section, students learn the basics of creating websites, with an introduction to HTML and XHTML, cascading style sheets, and interactivity.

DT-110-01 **Paul Klein**
**Introduction to Frameworks of
Art, Design+Technology**
3 UNITS

Prerequisite: Co-enrollment in DT 101-01 highly recommended

Digital media art has been practiced and theorized within frameworks of more traditional media, such as television, avant-garde art, and fluxus art. However, the understanding of what is radically new about digital media often eludes such frameworks, because digital media challenges many of these paradigms. The need for an original framework that emerges from digital media is clear: we have an opportunity to formulate a new framework for a new medium using new technology.

This course takes students from the earliest history of computing and electronic media to the digital as convergent media and outward from there to the greater impact of this new media on the world of art, design and culture, with relevant implications for the artist. The course focuses on Contemporary Practice intentional or inherent aspects of digital, networked art. Some of these aspects are properties unique to digital media such as dynamic data, interactivity, or networking. Others are subjects commonly taken up in the creation of digital work, such as telematic space, time, the body and identity, decentralized authorship, collectivity, and the extended social life of digital projects. This class introduces the Contemporary Practice skills necessary to employ digital media in the technical, generative, and investigative context of art and design practice.

The conceptual foundations of Art, Design and Technology are accomplished through introductions to Macromedia Flash MX and basic electronic and hardware skills to create interactive objects and networked multimedia projects.

Satisfies Design+Technology Requirement, Elective Studio for non-Design+Technology Majors or Distribution Requirement for Photography Majors.

DT-111-1 **M. Heckert/G. Goddard**
(same as SC-111-1)
Electricity/Electronics for Artists
3 UNITS

Prerequisite: Can be taken concurrently with Sculpture 101, 102, 103, or DT 101

This course is one of a series of technical workshops designed to give students practical knowledge of a range of technical subjects and skills. In this workshop, the goal is for students to learn how to wire simple circuits, choose the correct components for their systems, obtain information they need to build circuits, and solve basic technical concerns. Introductory information on the use of motors, schematics, switches and relays, sensors, micro-controllers, as well as a basic introduction to computer control (Basic or Max) will be covered in the class. This workshop is also intended as a technical foundation to SC 203 Kinetic Sculpture/Systems and Design+Technology object construction.

DT-116-1 **A. Munn**
(same as FM-116-1)
**Introduction to 3D Modeling,
Texturing, and Animation**
3 UNITS

This is a 3D digital skills course designed to teach students the Contemporary Practice technologies used to design and develop 3D rendered movies, games, and real-time animated films (Machinima). Whereas 3D generated film titles like *Antz*, *Toy Story*, and *Shrek* make use of pre-rendered images, a film made using Machinima (Ma-sheen-EH-ma) uses technology originally developed for real-time computer games like *Unreal Tournament* and *Quake*.

The class will use Maya™ to learn polygonal modeling, UV mapping tools, texture painting, IK skeletons, and keyframe animation techniques. Additionally, students will try out Maya's particle and physics systems and learn how to set-up animations for rendering. In addition, we will explore game editing tools like the Unreal Editor to implement real-time characters and scenes. Also, there will be a focus on the conceptual development of characters in games, especially the main-player character.

DT 116 is a highly recommended course for Game Projects as Art Practice to be offered in Spring Semester 2006. Satisfies Distribution 1 for Design+Technology Majors, Elective Studio for non-Design+Technology Majors.

DT-202-1 **L. Sonami**
**Introduction to Digital Sound
Objects**
3 Units

Digital sound practices offer an opportunity to explore the paradox between accuracy and abstraction. While the original intent may have been to achieve increasing levels of accuracy for sound representation, a broad realm of unforeseen noises and mutations appears. The goal of the course is to familiarize students with the basic concepts of audio technology, current audio software, and basic analog circuits. Also, students will investigate the evolution of sound art during this past century as it correlates to the evolution of audio technology, and will generally raise their awareness of sound and creativity within aural practice. Students will be asked to create various sound pieces for live performance, installations, film, video, or straight recordings.

Satisfies Digital Studies Distribution Level 1 Requirement or Elective Studio for non-Digital Studies Majors.

School of Studio Practice Undergraduate Courses

DT-203-1 **M. Heckert**

Kinetic Sculpture

(Same as SC-203-1)

Prerequisite: Two 100-Level Sculpture courses or consent of the instructor.

This intermediate sculpture class focuses on mechanical motion and time aspects of sculpture/installation and emphasizes welding, machining, and metal-forming techniques. The low-tech control and activation of these works using simple electrical circuits and sensors and electro-mechanical systems will be explored. The premise of this class is that artists need to create functioning systems to render more conceptually complex projects. Readings from 20th century art history, hands-on technical demonstrations, and group discussions will supplement concentrated studio work. Various artists and art movements from the 20th century, such as Jean Tinguely, Naum Gabo, Alexander Calder, Marcel Duchamp, George Rickey, Survival Research Laboratories, Kenji Yanobe, Alan Rath, and Eduardo Kac will be studied for their use of mechanical systems, kinematics, installation, spectacle, and performance. This class is part of a series of courses that further explores issues in sculpture, installation, and mixed-media work

Satisfies Sculpture Elective or Elective Studio for non-Sculpture Majors.

DT-204-1 **B. Hinton**

(same as FM 204-1)

Digital Cinema I

3 UNITS

This course introduces students to practical skills and conceptual issues connected with using digital tools and techniques for film and cinema practice. In addition to learning fundamental principles of digital cinematography, imaging, non-linear editing with Final Cut Pro™, digital audio, and the mixing of analog and digital formats, students will explore the creative problems and possibilities introduced by the marriage of digital tools with the art of cinema. Class time will be evenly divided between lecture/demonstration, screenings of relevant work, critiques of student work, and hands-on exercises. Students will be required to complete a final project incorporating tools covered in the class, as well as short exercises assigned throughout the term.

Satisfies Film Intermediate Distribution Requirement or Elective Studio for non-Film Majors.

DT-213-1 **S. Olmsted**

(Same as PR 213-1)

Digital Printmaking

3 UNITS

Prerequisite: DT-101 or instructor permission

This class is an experimental lab designed to explore the potential relationship between technologies of printmaking with those of the computer. Students will be exposed to skills that use computer applications in conjunction with printmaking techniques. A variety of image sources will be explored, such as flatbed and transparency scans, captured video stills, and digitally-rendered graphics. Print Tight copper etching plates will serve as the introductory print media. Color will be introduced through color management systems including RGB, CMYK, spot color, monochromatic, duotone, and process printing alternatives. This class is primarily technical in nature and is meant to serve as a basis for growth and exploration of the digital printmaking alternative. This is intended for students who have familiarity with Photoshop™, Illustrator™, or other graphics applications, and want to explore beyond the ink jet output print of images. There is a \$35 materials fee for this course.

Satisfies Printmaking Elective, Design+Technology Elective or Elective Studio for non-Printmaking or Design+Technology Majors.

DT-220-1 **A. Franceschini/Swaine**

Constructing the Social Fabric of What We Wear

3 UNITS

Clothes create a wordless means of communication. Clothes are used to protect, attract, express, identify, dissent and create uniformity. This class is a theory and practice course which surveys customs, currents, and modes of what people wear. Readings, visiting artists, and activities will provide a conceptual framework for projects and discussion. Sociological principles will be used to study and construct clothing; observation, mapping, and participatory design will illuminate patterns in social life. The class will survey the history of fashion and technology by looking at clothing and accessories as the active conduit through which people communicate—looking at how individuals can become both distributed and localized participants in shared experiences that can exist city-wide or on a personal scale.

This class will introduce basic sewing skills, construction of clothing, recent developments in conductive textiles, embroidered sensors, fabric switches, fabric wiring, and flexible fabric displays.

Satisfies Design+Technology Requirement, Elective Studio for Non-Design+Technology Majors. Satisfies a Major Studio for Sculpture Majors, Elective Studio for non-Sculpture Majors.

DT-220-2 **J. Jalbuena**

(same as FM 220-2)

The Speed of Light: Industrials

3 UNITS

From documents to diagnostics, from medical to the military, to airports, production lines, utilities, forensics, and plumbing, "Industrials" used to be known as "Industrial Documentary—Training and Public Relations Films." Today, with the re-configurations and controls of digital technology, what may first appear as an artistic form of playful looking is actually a revealing scientific way of seeing. The science of measurable ways of seeing re-emphasizes the proposition of how a picture is information, and not just fiction. In a world functioning with currencies and value systems of constant information exchange, art must also exist as tangible phenomena of physical information. The class will explore experiments in the contemporary science of creating actual "Industrials" using a variety of methods, from high-speed imaging to long distance recording, 3-D grids in medicine, the common diagnostics

School of Studio Practice Undergraduate Courses

and surveillance of infrared. Students will gain an understanding of how sound via ultrasound and sonograms produce pictures in a manner similar to how bats see and navigate. Students will produce 7–10 short pieces for the course.

Satisfies Design+Technology Requirement, Elective Studio for non-Design+Technology Majors. Satisfies Film Elective or Elective Studio for non-Film Majors.

DT-220-3 **I. McDonald**
(same as SC 220-3)

Artists Infiltrate Mass Production 3 UNITS

This course studies interior objects and how they relate to cultural identity and shape our urban environments. Students will investigate the production of objects in society, specifically, tableware and interior objects, and discuss how they reflect cultural attitudes and population. The class will look at big box stores, such as IKEA, Target, Wal-Mart, Costco, Old Navy, The Gap, and compare them to independent minded alternatives such as American Apparel and the “Mom and Pop” shop. The course will also look at historical interior precedents, such as the Russian Avant-Garde and the Bauhaus, and compare them to recent trends such as Kate Spade, Jonathan Adler, and independently owned home décor stores. The class will trace the path of overproduced objects to find out where they end up. Artist studio? Salvation Army? The phenomena of the flea market, the garage sale, the street vendor, and pre-fab architecture will be investigated.

Issues of branding, identity, function, and exchange will be at the forefront of this both theoretical and practical course. Emphasis will be placed on experimentation in hopes of discovering new forms and new ways of interacting with objects. Students will work with objects in multiple ways, including mold-making and edition casting, installation and infiltration, tableware design, glazing, and ceramic decals.

Satisfies Design+Technology Elective or Elective Studio for Non-Design+Technology Majors.

DT-220-4 **A. Franceschini**
Graphic Agitation: Artists Expressing Outrage
3 UNITS

Inexpensive publishing technologies such as digital offset printing and online publishing have allowed artists to enter public debate. However, digital technologies have also accelerated the proliferation of opinions, images, and media noise in the public sphere. Do artists merely add to media overload, dumping opinions and pictures into the sludge of spam, movie posters, FOX news reports, and advertisements on every public surface from coffee cups to apartment buildings? This course considers how artists can produce a compelling social point of view using digital imaging technologies and on-line publishing resources. This process will entail planning in both the production and distribution phases. First, students will carefully design unique images and interactive experiences that prompt the political imagination. Second, they will devise effective distribution strategies that cut through media overload and address audiences directly—no simple sound bites or sloganeering here. Throughout the semester we'll consider how to develop visual vocabularies that express the nuances of dissent, challenge mainstream advertising and governmental imagery, and locate artworks in the public realm and cyberspace that reflect the diversity and complexity of the polity. This course is suited for students who engage in graphic expression and have skills in traditional and digital technologies including: drawing, painting, printmaking, digital imaging, photography, graphic design, multimedia, and web authoring.

Satisfies Design+Technology Elective or Elective Studio for Non-Design+Technology Majors

DT-220-5 **A. Sant**
In Your Pocket: Art for Mobile Devices
3 UNITS

Mobile phones, iPods, and PDAs have become constant accessories to our daily lives, augmenting our experiences of the city, each other, and our everyday activities. This class will examine ways in which artists can create work for these electronic devices. Co-opting popular practices such as “podcasting,” students in the class may create work in different media (sound, motion, image, text, etc.) to be distributed via the internet and deployed on students' mobile phones, iPods, or PDAs. A series of practical assignments and projects that use these devices as the

“host platform” will allow students to intervene artistically in the social use of these devices. As each wave of mobile computing brings us an ever shrinking and more powerful array of digital and wireless tools, students will be encouraged to respond to the established social rituals of mobile gadgetry. We will examine the work of artists working with handheld devices, as well as read and discuss the evolving theoretical dialogue about the new social rituals of mobile media. Tutorials in Macromedia Flash™ and other related software will be emphasized to help students develop their projects. Students are required to use their own mobile devices (phones, iPods, etc) as their host platform.

Satisfies Design+Technology Elective, Urban Studies Elective, or Elective Studio for non-Design+Technology Majors.

DT-398-1
Directed Study
1-6 UNITS

Prerequisite: Junior standing and instructor permission.

Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Art History courses also require a proposed reading list. Students may not register for more than 6 units of Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the student's degree.

Satisfies a Design+Technology Elective.

School of Studio Practice Undergraduate Courses

DRAWING

DR-120-1 **J. Morgan**
DR 120-2 **B. McGaw**
DR 120-3 **F. Martin**

Drawing I & II
3 UNITS

This course combines beginning and intermediate instruction in drawing. The specific focus of the course will depend on the instructor and may vary from semester to semester. In some cases, a more specific course description may be provided in the Course Descriptions Supplement published each semester. There is a \$35 materials fee for this course.

Satisfies Painting Requirement, Sculpture Requirement or Elective Studio Requirement for non-Painting and Sculpture Majors.

DR 200-1 **S. O'Dell**
DR-200-2 **C. Mitchell-Dayton**
Drawing II & III
3 UNITS

Prerequisite: 6 units in beginning drawing

This course provides intermediate and advanced instruction in drawing, focusing on issues such as figure and still life as well as personal and conceptual questions of aesthetics. The specific focus of the course will depend on the instructor and may vary from semester to semester. In some cases, more specific course descriptions may be provided in the Course Descriptions Supplement published each semester. There is a \$35 materials fee for this course.

Satisfies Painting Requirement or Elective Studio Requirement for non-Painting Majors.

DR-202-1 **B. Reichman**
Anatomy
3 UNITS

Prerequisite: 3 units in beginning drawing

The goal of this course is to gain an understanding of the surface contour of the human body through knowing the parts that lie below the surface: the major bones and muscles of human anatomy. We will work towards developing an ability to visualize the skeleton within the live model through the fragmentation, classification, and reassembling of the parts, and in doing so, begin to attach the forms of musculature. Working drawings will develop with consideration to the history of anatomical drawing and its relationship to image-text. Off-site sessions will provide

an opportunity to draw from actual medical dissection. Class projects approach the body from a metaphorical, cultural construct point of view, addressing societal and identity viewpoints. There is a \$35 materials fee for this course.

Satisfies Painting Elective or Elective Studio Requirement for non-Painting Majors.

DR 220-1 **K. Boadwee**
(Same as NG 220-1)
Conceptual Drawing
3 UNITS

Drawing in the context of contemporary practice has increasingly come to be viewed as a form in and of itself rather than as a "support" for other forms. This class will emphasize drawing as the most immediate way to illustrate one's ideas, as opposed to traditional drawing classes which focus on technique. Class time will primarily be used to draw but will also be used to examine drawing historically, particularly as it relates to the field of new genres. While works in this class will be critiqued from a formal as well as conceptual perspective, issues related to content will take precedence over technical instruction or ability. Students in this class will be given the time and the means to incorporate drawing into their own practices and to produce a significant body of work.

Satisfies Painting Elective or Elective Studio Requirement for non-Painting Majors.

DR-220-2 **F. McCormack**
Art on Paper: Special Topics
3 UNITS

Art on Paper is an upper division drawing class that will offer the student the opportunity to become further acquainted with the variety of artists working primarily on paper and a variety of approaches to the uses of paper in a body of work. There will be slide talks, visiting artists, one class trip, and lots of time and space to work. After the first two meetings, and with individual consultation from the instructor, students will be expected to focus and work in depth on an individual project. The project will be written up and subject to the approval of the instructor. Approaches can vary from refined drawings, collages, prints, cataloguing ideas for other work, watercolor, books, journals, documenting random processes, etc. Any dry or water media is acceptable. We will look at the work of Vija Celmins, Deborah Orapallo, Shaziah Sikander,

Ed Ruscha, William Kentridge, Henry Darger, Chuck Close, Lee Bontecou, John Cage, Brad Brown, and Laylah Ali among others.

Satisfies Painting Elective or Elective Studio Requirement for non-Painting Majors.

DR-398-1
Directed Study
1-6 UNITS
Prerequisite: Junior standing and instructor permission.

Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Art History courses also require a proposed reading list. Students may not register for more than six units of Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the student's degree.

Satisfies a Painting Elective.

School of Studio Practice Undergraduate Courses

FILM

FM-101-1 **J. Lipzin**

FM 101-2 **TBA**

Film I: Introduction to Film

3 UNITS

Pre or Co-requisite: FM-102-1

This hands-on introduction provides students with a working knowledge of issues pertaining to film and moving image language. Emphasis will be placed upon visual/temporal development, working with technology, and developing an understanding of the basics of film language and grammar. The course introduces practices beyond those traditionally used in the industry, exploring film as an artist's medium. Students must take FM-102-1 (Technical Fundamentals of Film) concurrently or before taking this class. There is a \$35 materials fee for this course.

Satisfies Film Requirement or Elective Studio for non-Film Majors.

FM-102-1 **J. Rosenstock**

Technical Fundamentals of Film

3 UNITS

This course covers fundamental technical concepts and production techniques for film majors and other students wishing to work with film. Each session covers a different aspect of film production in a hands-on environment. This course must be taken by all students wishing to take Film 1, and can be taken concurrently or prior to that course.

FM 110-1 **G. Kuchar**

Electro-Graphic Sinema

3 UNITS

For decades, George Kuchar's production courses have been a staple of the SFAI experience. "Electro-Graphic Sinema" is another opportunity to learn the basics of production while collaborating on the latest in a long line of glorious testaments to cinematic excess. This production workshop tackles all the dramatic elements of narrative production including lighting, set and costume design, dialogue, directing, acting, special effects and make-up/hair design, all emphasizing low-budget DIY techniques. Students will contribute their personal talents and expressions to the production, which will be screened at the end of the semester. This companion to the legendary "AC/DC Psychotronic Teleplays" course is a collaborative cinematic adventure with a twist:

the footage will be available to all who wish to edit on their own or make abstract concoctions of the existing material for other classes.

Satisfies Film Elective or Elective Studio for non-Film Majors.

FM-116-1 **A. Munn**

Introduction to 3D Modeling, Texturing, and Animation Technology

(same as DT-116-1)

3 UNITS

This is a 3D digital skills course designed to teach students the Contemporary Practice technologies to design and develop the imagery in games and real-time animated films (Machinima). A film made using Machinima (Ma-sheen-EH-ma) is a film made with computer-generated graphics, similar to those you can see in television or on film in titles like *Antz*, *Toy Story*, and *Sbrenk*. However, unlike those features, Machinima uses graphical techniques originally developed for computer games to generate imagery.

The class will use Maya™ to learn polygonal modeling, UV mapping tools, texture painting, IK skeletons, and keyframe animation techniques. In addition, we will explore world-building tools like the Unreal Editor to create 3D environments. Also, there will be a focus on the development of characters in games, especially the main-player character. In the conceptual area, students will read and discuss ideas about "avatars" and "heroes."

Satisfies Distribution 1 for Design+Technology Majors, Elective Studio for non-Design+Technology Majors.

FM-204-1 **B. Hinton**

Digital Cinema I

3 UNITS

This course introduces students to conceptual issues and practical techniques for using digital tools and techniques for film and cinema practice. In addition to learning fundamental principles of digital cinematography, imaging, and non-linear editing with Final Cut Pro™, plus digital audio and the mixing of analog and digital formats, students will explore the creative problems and possibilities introduced by the marriage of digital tools with the art of cinema. Class time will be evenly divided between lecture/demonstration, screenings of relevant work, critiques of student work, and hands-on exercises. Students will be required to complete a final project incorporating tools covered in the class, as well as short exercises assigned throughout the term.

Satisfies Film Intermediate Distribution Requirement or Elective Studio for non-Film Majors.

FM 220-1 **TBA**

Art of the Soundtrack I

3 UNITS

This studio course in the design and production of soundtracks for film and video focuses on conceptual considerations, aesthetics, and comprehensive instruction in technique. Fundamental principles of sound recording, design, and mixing will be covered along with experimental techniques. Students will examine historical, contemporary, and experimental approaches to sound and the relationship between sound and image while working hands-on with production and post-production tools to produce their own completed soundtracks.

Satisfies Film Intermediate Distribution Requirement or Film Elective or Elective Studio for non-Film Majors.

FM 220-2 **J. Jalbuena**

(same as DT 220-2)

The Speed of Light: Industrials

3 UNITS

From documents to diagnostics, from medical to the military, to airports, production lines, utilities, forensics, and plumbing, "Industrials" used to be known as "Industrial Documentary - Training and Public Relations Films." Today with the re-configurations and controls of digital technology, what may first appear as an artistic form of playful looking is actually a

School of Studio Practice Undergraduate Courses

revealing scientific way of seeing. The science of measurable ways of seeing re-emphasizes the proposition of how a picture is information, and not just fiction. In a world functioning with currencies and value systems of constant information exchange, art must also exist as tangible phenomena of physical information. The class will explore experiments in the contemporary science of creating actual "Industrials" using a variety of methods, from high-speed imaging to long distance recording, 3-D grids in medicine, the common diagnostics and surveillance of infrared. Students will gain an understanding of how sound via ultrasound and sonograms produce pictures in a manner similar to how bats see and navigate. Students will produce 7-10 short pieces for the course.

Satisfies Film Intermediate Distribution Requirement or Film Elective or Elective Studio for non-Film Majors.

FM-220-3 B. Hinton
Narrative Strategies
3 UNITS

This course works with narrative as an explicit form or as a dynamic characteristic of film and video work. Beginning with an examination of oral, figurative, and written narrative traditions, the course will cover a variety of narrative strategies, from classical narrative through contemporary approaches to oblique and non-linear narrative structure. Students will be required to complete solo and collaborative work assignments in video, film, or scriptwriting. Studio sessions will be designed to help students grapple with the conceptual and practical demands of their own work, supplemented by lectures, screenings, and reading assignments.

Satisfies Film Intermediate Distribution Requirement or Film Elective or Elective Studio for non-Film Majors.

FM-301-1 TBA
Advanced Film
3 UNITS

Prerequisite: Film 101 and one Film History Course.

A course for student filmmakers and artists working with film who are ready to focus on advanced concepts and techniques, combining multiple filmic elements for the articulation of a concept in formal filmic language. The specific focus of the course may vary from semester to semester; please refer to the Course Descriptions Supplement for a specific description. There is a \$35 materials fee for this course.

Satisfies Film Requirement or Elective Studio for non-Film Majors.

Undergraduate Tutorial
FM-380-1 G. Kuchar
FM-380-2 E. Gehr
3 UNITS
Prerequisite: Junior standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies Film Elective or Elective Studio for non-Film Majors.

FM-398-1
Directed Study
1-6 UNITS

Prerequisite: Junior standing and instructor permission.

Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation.

Art History courses also require a proposed reading list. Students may not register for more than six units of Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the student's degree.

Satisfies a Film Elective.

School of Studio Practice Undergraduate Courses

INTERDISCIPLINARY CONTEMPORARY PRACTICE

Contemporary Practice, the first year program, involves students with questions that lead toward their individual creative voices. How does raw experience translate into expressive form? How can imagination connect with analysis to deepen meaning? What are their strengths and productive weaknesses? What historical narratives nourish creative work? Who is the audience for their work? How can they engage with society beyond the borders of art?

To introduce these germinal questions, the program integrates studio and liberal arts courses within a culture of creativity and critique. Encompassing perception, production, analysis, communication, and reflection, the foundation sequence initiates students into the profound investigations that produce knowledge and culture.

In their first semester, entering students enroll for the Contemporary Practice interdisciplinary studio, **Friday Practicum**. This day-long course engages students from the BFA and BA programs in collective exploration of the creative process, the urban environment, and significant methodologies and histories. They experience first-hand the range of learning options afforded by the school and urban environment, building a base for further study.

Second semester students enroll in the Contemporary Practice Seminar, **Seeing and Cognition**. This seminar addresses the interchange between individual awareness and the environment as mediated through vision. Through readings, discussion, and drawing, students develop their ability to think visually and their facility with the language of critique. All students, both BFA and BA, present work for discussion, exercising capacities for observation, description, and analysis that will enrich their practice.

Entering students are strongly encouraged to enroll concurrently in **Art History A**, **Writing**, and a studio or liberal arts elective of their choice to benefit fully from the program.

IN-100-1 **R. Berger**
IN-100-2 **C. Boone**
IN-100-3 **J.D. Beltran**
IN-100-4 **A. Berk**

Contemporary Practice: Friday Practicum 3 UNITS

Friday Practicum plunges students into intensive, structured explorations of ideas, media, and places. Interacting with a rich menu of choices and projects, students begin to define their creative or scholarly interests. On-campus sessions are structured as seminar/charrettes. In the first part of the session, students encounter historical and theoretical material related to the day's topic. They then move into charrette groups for technical demonstrations and studio time to create in visual art, writing, sound, or other media. Work is presented at the close of the session.

Following the initial orientation sessions, students self-select the media they wish to explore for each project. For example, a student interested in photography may join a charrette group using photograms to make portraits. A student in art history and theory might approach the question of portraiture as part of a group writing scripts for a podcast portrait.

The practicum also includes off-campus sessions introducing students to the resources of the Bay Area urban environment and the creative study of urban space.

IN-190-1 **C. Boone**
**Urban Sound/Rural Sound:
Sacred Sound/Secular Space**
3 UNITS

This course will consider the roles of place, environment, and context in a thick cross-section of human creative endeavor using sound as a starting point and primary focus. A broad-ranging investigation of our sonic, visual, and larger worlds, it will observe linkages/relationships among the various arts disciplines as well as among those same arts and man's natural and created spaces. We begin with the still-perceptible Big Bang, then study why the cave painters placed their images where they did. Next, to the ancient Greeks and connections between their understanding of musical sound and the planning of their temples. After the Middle Ages and the Renaissance (the sounds of Shakespeare's England, contrasts of sacred vs. secular architectural and urban spaces, and many other such matters) and a look at non-European cultures and spaces (Japanese gardens, American Indian

pueblos, to name but two), our goal will be our own time and place. We will study urban and rural environments as inspirations for, and generators of, sounds and objects within them. It is intended as a chance for students to think about these and other aspects of this world and our presence in it, as well as for artists wishing to explore sound, space, and context as media for their own work. Reading and writing will be assigned and discussed.

Satisfies an Interdisciplinary Studies (Liberal Arts) Elective, Urban studies elective.

IN-190-2 **M. Tromble**
From Miracles to Molecules
3 UNITS

The words "art" and "science" designate ways of knowing the world that contemporary Western cultures understand to be mutually exclusive. This was not always so—500 years ago, Leonardo explored phenomena as both an "artist" and a "scientist." But in the modern era, art and science evolved as distinct creative domains, filling different niches in our cultural ecology. In this seminar we will spotlight significant moments in this development from Leonardo to Lavoisier, consider key questions about creativity, objectivity, and imagination, and explore the work of contemporary artists interacting with science in a variety of ways. Among the hundreds of artists discussed are Hieronymous Bosch, Georges Seurat, Eadward Muybridge, Salvador Dali, Robert Rauschenberg, Robert Smithson, Mary Kelly, Carrie Mae Weems, Mel Chin, Olafur Eliasson, and Gail Wight.

Satisfies an Interdisciplinary Studies (Liberal Arts) Elective.

School of Studio Practice Undergraduate Courses

IN-300-1 **B. Berkson**

Personal Culture

3 UNITS

This course will be a seminar/tutorial in general culture, with class meetings arranged to discuss topics of interest to both students and instructor—but using as a starting point the instructor's intimate experiences with and knowledge of the matters presented. The main agenda is that of connecting dots between various arts—visual, dance, film, music, poetry, and so on—and other cultural practices such as philosophy, politics, critical writing, fashion, advertising and journalism. The instructor is open to suggestions. In any case, the course of study will involve required some reading and written and/or oral presentations. The shape this course takes will depend to some extent upon the interests and aptitudes of the students who enroll.

Satisfies and Interdisciplinary Studies (Liberal Arts) Elective.

IN-390-1 **J. DeFazio**

Senior Seminar

3 UNITS

Prerequisite: Senior standing or portfolio review

This course provides an opportunity for seminar format presentation and review of studio work in the senior year of the BFA program. The strength of this seminar is the development of an ongoing critical dialogue with members of the seminar. This critical discourse will further prepare students for continued development of their studio endeavors after graduation. A final summary statement is required.

Satisfies a requirement for all graduating seniors.

IN-391-1 **TBA**

IN-391-2 **TBA**

Interdisciplinary Honors Studio

6 UNITS

Prerequisite: Senior Standing

This advanced level, interdisciplinary studio course explores specific issues in each student's area of concentration and interest. Students meet two days a week with two faculty members, in both seminar and tutorials. This course is intended to advance the students' development of independent research and projects through individual student presentations, group discussions and review, and one-on-one discussions with the instructors. Attention will also be given to professional practices. Students are expected to have developed a body of work or project proposal, and should demonstrate familiarity with materials and the ability to work in a self-directed manner. Students must submit a portfolio of work and/or project proposal for acceptance into this course. Students accepted into this course receive individual workspace for the fall and spring semester. Students must register for six units; three units of this course may be used to satisfy the Senior Seminar requirement for graduating BFA students.

Applications and instructions will be forthcoming and made available through the Area Managers for the Fall 2006 semester.

IN-398

Directed Study

1-6 UNITS

Prerequisite: Junior standing and instructor permission

Directed Study is designed for educational needs which are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than six units in a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Satisfies a Major Studio Requirement or Studio Elective.

School of Studio Practice Undergraduate Courses

NEW GENRES

NG-101-1 **T. Labat**
NG-101-2 **J. Morales**
New Genres I
3 UNITS

This course is an introduction to the conceptual methods of new genres, which is not a medium or material-specific discipline but rather an approach or an attitude towards visual thinking and expression. New Genres includes time-based media, performance, and installation, but it is not limited to any single configuration or vocabulary of art. Rather, this beginning-level studio class encourages the thoughtful engagement of complex ideas through visual means.

Satisfies New Genres Requirement or Studio Elective for non-New Genres Majors.

NG-110-1 **TBA**
Beginning Video
3 UNITS

This course is designed for students who have had little or no experience with video. This course is focused on two primary structures essential to video making: the technical capabilities (and limits) of video as a medium, and the conceptual and historical frameworks we must take into consideration when making video art.

We will do a series of experiments in order to become proficient with basic video tools, including but not limited to: lighting, audio recording, camera movement, and nonlinear editing. We will examine and discuss historical and contemporary video works in order to approach video art conceptually, including the following themes: early performance works, early feminist video, installation, voyeurism and control, and the abject and grotesque.

In addition to immersing ourselves in the technical and conceptual natures of video, students will create a series of video works that will be critiqued in the classroom environment. The class projects will culminate in a video event open to the public at the end of the term.

Satisfies New Genres Elective or Elective Studio for non-New Genres Majors.

NG-201-2 **TBA**
New Genres II
3 UNITS
Prerequisite: NG-101 or instructor permission

This course is the continuation of ideas and foundations begun in New Genres I. New Genres II: Further New Genres is primarily designed for new genres students at an advanced level, but students from other disciplines are welcome pending instructor permission or completion of the prerequisite. The content of this course may change from instructor to instructor; please refer to the Course Descriptions Supplement for any given semester.

Satisfies New Genres Elective or Elective Studio for non-New Genres Majors.

NG-204-1 **S. Grace**
Installation
3 UNITS
Prerequisite: NG-101 or NG-201 or instructor permission.

This course is suggested for students who wish to include the specifics of time and place in their object making, or for those already working in time-based activities. The class provides an opportunity to objectify and site those actions and to develop strategies for constructing space and experiences. To paraphrase Lawrence Weiner, we will examine the weight, length, breadth, sound, and smell of it all. Students may work in any medium including that of their major or in materials suggested by or indigenous to specific sites. Group critiques will address issues of form versus content, strategy versus intuition, presence versus absence, equilibrium, viewer engagement, and relevance.

Satisfies New Genres Elective or Elective Studio for non-New Genres Majors.

NG-220-1 **K. Boadwee**
(Same as DR 220-1)
Conceptual Drawing
3 UNITS

Drawing in the context of contemporary practice has increasingly come to be viewed as a form in and of itself rather than as a "support" for other forms. This class will emphasize drawing as the most immediate way to illustrate one's ideas, as opposed to traditional drawing classes which focus on technique. Class time will primarily be used to draw but will be used to examine drawing historically, particularly as it relates to the field of new genres. While works

in this class will be critiqued from a formal as well as conceptual perspective, issues related to content will take precedence over technical instruction or ability. Students in this class will be given the time and the means to incorporate drawing into their own practices and to produce a significant body of work.

Satisfies New Genres Elective or Elective Studio for non-New Genres Majors.

NG-220-2 **T. Donnelly**
(Same as SC-220-2)
The Sculptural Line
3 UNITS

This class will provide, through the reading, lectures and discussions, the framework for the construction of a rough, somewhat irresponsible and specific view of the history of sculpture. From the simultaneous dissection and rebuilding of the medium's definitions, to the study of the literary proprietors of this discourse, we will investigate sculpture as a form, a mindset, a terminology, a natural human tendency, evidence, and a not-so-simple, simple tool. The class will focus on specific works by artists ranging from ancient to contemporary times. With this foundation, we will practice the investigation into the meaning of objects, existence, the body, and space and the language synthetically used to define them. From Debussy to virtual space to Leonora Carrington to James Merrill, this class is a reconsideration of the sculptural urge and its not so material product.

Satisfies New Genres Elective or Elective Studio for non-New Genres Majors.

School of Studio Practice Undergraduate Courses

NG-220-3 **J. Morales**

Instant City

3 UNITS

Prerequisite: Sophomore standing

Instant City focuses on issues of history and the contemporary Latino, and Latin American based movements and artists. This class will travel to Mexico City (October 7-14) and engage/collaborate with undergraduates from University La Esmeralda Escuela de Artes Plasticas. It will also document Mexico City artists, as well as international artists and curators, in order to develop and implement a bilingual-collaborative public radio program which will be aired both in Mexico and the Bay Area. Students will be prepared for the trip and project by investigating pragmatic and theoretical issues related to urban studies, social activism, sound production, and film with an emphasis on visual art.

Satisfies New Genres Elective and Undergraduate Studies Elective

NG-250-1 **TBA**

Visiting Artist Studio

3 UNITS

Prerequisite: NG-101 or instructor permission

This seminar-style "informal" setting will allow for intimate dialogue about each student's work. It offers a non-thematic approach dedicated to the students' work and to helping them through their particular stage of questioning and problem solving. It is also an opportunity to share your sensibilities as a student with those of each particular guest artist. The New Genres Department highly encourages interested students to come by the New Genres office for more information on the guest artists, as it will greatly help to fulfill your goals.

Satisfies New Genres Elective or Elective Studio for non-New Genres Majors.

NG-307-1 **K. Boadwee**

Advanced Projects

3 UNITS

Prerequisite: Instructor permission; portfolio reviews will take place at first class meeting

This course is intended for upper-level undergraduates and graduate students who are working within expanded forms such as installation, video and sound work, performance, social sculpture, and photography. Its purpose is to allow selected students to concentrate on a limited number of projects over the semester. Students enrolled in this course are expected to work independently, to define their own projects and to realize goals that they have established. The class structure combines the attributes of a theory seminar (assigned readings accompanied by discussion), a studio class (working on projects), and a critique seminar (discussions centered around work). Field trips and visiting scholars and artists will also provide an important part of the curriculum.

Satisfies New Genres Elective or Elective Studio for non-New Genres Majors.

NG-380-1 **TBA**

Undergraduate Tutorial

3 UNITS

Prerequisite: Junior standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies New Genres Elective or Elective Studio for non-New Genres Majors.

NG-398-1

Directed Study

1-6 UNITS

Prerequisite: Junior standing and instructor permission.

Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Art History courses also require a proposed reading list. Students may not register for more than six units of Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the student's degree.

Satisfies a New Genres Elective.

School of Studio Practice Undergraduate Courses

PAINTING

PA-114-1 C. Villa
Multidisciplinary Collage

3 UNITS

Prerequisite: Some painting experience helpful

This course combines painting processes that use collage, mixed media, and assemblage, and will concentrate on the use of found and/or fabricated materials. Discussion will include the different methods of glues and surface attachment as well as experimentation with various painting surfaces beyond the conventional ones. Sculptural approaches to collage will be explored along with the idea of recycling materials.

Satisfies a Major Studio Requirement or Studio Elective.

PA-120-1 Pat Klein
PA-120-2 B. McGaw

Painting I & II

3 UNITS

This course combines beginning and intermediate instruction in painting. The specific focus of the course will depend on the instructor and will vary from semester to semester. In some cases, more specific course descriptions may be provided in the Course Description Supplement published each semester. There is a \$35 materials fee for this course.

Satisfies Painting Requirement or Elective Studio Requirement for non-Painting Majors.

PA 200-1 M. Van Proyen

PA 200-2 C. Villa

PA-200-3 J. Morgan

Painting II & III

3 UNITS

Prerequisite: 6 units in beginning painting

This course provides intermediate and advanced instruction in painting. Students will be expected to work toward a personal vision and a deeper understanding of the ideas, content, and concepts that inform their work. The specific content and focus of the course will be determined by the instructor. There is a \$35 materials fee for this course.

Satisfies Painting Requirement or Elective Studio Requirement for non-Painting Majors.

PA-220-1 F. Martin

Night Painting

3 UNITS

Prerequisite: 3 units of painting.

For decades Fred Martin's night painting class has been a staple of the painting department's long and distinguished history. A minimum of fifteen works of art—paintings, suites of drawings, studio journals—will be required to pass the course. There will be a critique of the month's work on the last Tuesday of each month, so that we can all see what we have accomplished during the month.

Satisfies Painting Elective or Elective Studio for non-Painting Majors.

PA-300-1 Pat Klein

Undergraduate Studio Seminar

3 UNITS

Prerequisite: 3 to 6 units of painting

This course consists of weekly meetings promoting in-depth analysis and critical discussion of work. Students are encouraged to present a body of work for group critiques stressing long-term progress and a variety of styles.

Satisfies Senior Seminar Requirement, Painting Elective or Elective Studio Requirement for non-Painting Majors.

PA-380-1 B. Reichman

PA-380-2 J. Morgan

PA-380-3 B. McGaw

PA-380-4 C. Villa

Undergraduate Tutorial

3 UNITS

Prerequisite: Junior standing

Tutorial classes provide one-semester of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies Painting Elective or Elective Studio Requirement for non-Painting Majors.

Directed Study

1-6 UNITS

Prerequisite: Junior standing and instructor permission

Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Art History courses also require a proposed reading list. Students may not register for more than six units of Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the student's degree.

Satisfies a Painting Elective.

PHOTOGRAPHY

PH-101-1 **TBA**
 PH-101-2 **R. Skrivanek**
Photography I
 3 UNITS

This course addresses the primary aspects of photography in a relationship to aesthetic development. Light, time, camera, lens, and development of film and paper is stressed in an environment of rigorous laboratory work. Students who believe themselves sufficiently experienced to request a waiver of the PH-101 course content may present a portfolio of 20 prints of their own recent work demonstrating a competence in the medium. In addition, a technical test is required. For such a waiver, see the manager of the Photography Department to arrange a time for testing, after which a determination based upon the test and print portfolio will be made. There is a \$35 materials fee for this course.

Satisfies Photography Requirement or Elective Studio for non-Photography Majors.

PH-102-1 **S. Hays**
Materials and Methods
 3 UNITS

Prerequisite: PH-101 or equivalent

Materials and Methods brings together methods related to the chemical and optical processes used in camera-less, traditional, and alternative imaging. It is designed to give the student learned knowledge of historical and modern light-sensitive media such as Vandyke, cyanotype, and other silver-salt based emulsions, while experimenting with photography's physical properties in relationship to a variety of surfaces (papers, woods, textiles, metals and glass.) Lecture presentations and lab techniques cover topics to be explored in four short assignments. Final projects, conceived by each student, achieve a creative, self-reflexive path between process and image in two-or three-dimensional forms. There is a \$35 materials fee for this course.

Satisfies Photography Technical Distribution Requirement and Photography Elective, or Elective Studio for non-Photography Majors.

PH-110-1 **T. Harvey**
Understanding Photography
 3 UNITS
 Prerequisite: PH-101 or equivalent

This course is an intensive investigation of the inherent characteristics and problems of the medium, emphasizing the critical evaluation of student work based upon the details of an image as well as the single image within a body of work. This introduces the student to a broad range of photographic practices to experience various manners and conceptual approaches to which the medium of photography may be applied. Through various assignments, different approaches to self expression will be undertaken and experimented with. The student will begin to see how their work fits into the continuum of photography's history. This is a true intermediate class of technique applied to concept. This is not a class for the beginning student.

Satisfies Photography Requirement or Elective Studio for non-Photography Majors.

PH-111-1 **M. Creedon/J. DeMerrit**
Technical Workshop Class: Digital Book
 3 UNITS

Prerequisite: PH-101 or equivalent; may be taken concurrently with PH-110

This course incorporates traditional book binding principles and modern digital fine art printing skills to help students learn how to create fine art limited edition books of their art work. Basic book construction is explored along with a variety of bookbinding materials. By juxtaposing images with words in the form of a limited edition fine art book, students can expect to fine tune the intention and meaning of their art work. Learning the skills available in the new digital medium allows students to work in Photoshop CS™ from digital image files specifically designed, storyboarded, sequenced, edited, and printed in Photoshop CS™ and InDesign™. A color-managed ICC-profiled workflow is taught to ensure the finest monitor-to-print color and black and white print output on rag paper, canvas, transparency film, silk, lustre, matte, or glossy substrates using archival pigment inks. Scanning and printing skills are explored in depth along with page layout and creative page design. Basic Macintosh computer skills are necessary, though no prior knowledge of image or page layout editing software is required. The most important requirement is to already have a collection of images in either black and white or color and the desire

to amplify and refine their content through the creation of limited edition fine art books. There is a \$150 materials fee for this course.

Satisfies Photography Technical Distribution Requirement and Photography Elective, or Elective Studio for non-Photography Majors.

PH-112-1 **R. Louie**
Color Photography
 3 UNITS

Prerequisite: PH-101 or equivalent; may be taken concurrently with PH-110

This course will offer a technical and creative introduction to the use of color, color theory, and negative printing for color. Exposure, filtration, artificial and natural light, and use of various films will be covered. Assignments include technical exercises and encourage the inspired use of color in all aspects of photography. Materials will cost between \$250-300; lab work and attendance are crucial to the success of this class. Students may be required to purchase a textbook.

PH-117-1 **L. Connor**
Editing & Sequencing Seminar
 3 UNITS

Prerequisite: PH-101 or equivalent; may be taken concurrently with PH-110

In this course students need to already have a well defined and sizable body of work, and work-in-progress, which they will tackle and wrestle into submission. We will explore various ways to achieve effective sequence presentations. We will work with both print and slide presentation. The class will start out with a few short exercises to become familiar with different types of sequencing—narrative, documentary, and poetic. We will edit and construct both short and long sequences. We will meet most weeks as a class but there will be individual meetings scheduled as well. The final project will consist of a portfolio of well-crafted and beautifully sequenced work.

Satisfies Concept Distribution Requirement for Photography Majors. Satisfies Photography Elective or Studio Elective for non-Photography Majors.

School of Studio Practice Undergraduate Courses

PH-120-1, T. Sempere **Introduction to Digital Photo** 3 UNITS

Prerequisite: One 100 or 200 level photography course

This course deals with the fundamental concepts of Photoshop CS™ while presenting it as the prime and essential tool for the photographer and graphic designer. Topics covered include: layers, curves; shadow/highlight and color correction; the cloning, healing and paint tools; blending modes; image size/file resolutions, and optimal preparation of files for printing to pigment inks printers. Additional topics include: the fundamentals of scanning; setting white and black points; appropriate file formats along with image resolution as it relates to final print size. There is a \$100 materials fee for this course.

Satisfies a Technical Distribution Requirement for Photography Majors. Satisfies Photography Elective or Elective Studio for non-Photography Majors.

PH-202-1 J. Fulton **Landscape: Nevada Plus** 3 UNITS

Prerequisites: PH-101 or equivalent, PH-110, and PH-140 or PH-141

The centerpiece of this class is a five- to six-day field trip into the basin and range country of Nevada, where the class will focus on the history of the state including the original inhabitants, emigrant remains, small mining communities, and the wilderness. Local photographic field trips may extend beyond class time, and students are asked not to schedule classes that conflict with this plan. This is an "experience" class in which photographs are continually taken and critiqued and in which attention will be paid to patience, composition, and eloquent light. Study and praxis may include precepts of the term "landscape" other than "natural scenery," including anthropologic, domestic, social, and urban viewpoints. Students with mature skills and diligence as well as a commitment to the ideas of the natural landscape are invited to participate. A \$250 class fee covers vehicle rental, lodging and food. Not limited to photography majors. For further information, see Jack Fulton.

Satisfies Photography Concept Distribution Requirement and Photography Elective, or Elective Studio for non-Photography Majors.

PH-208-1 L. Connor **Sacred and Profane** 3 UNITS

Prerequisites: Students may register early for this course; permission for final registration will be given by the instructor after the portfolio review that takes place during the first class meeting. Non-majors may enroll with instructor permission and portfolio review if photography is an aspect of the student's work. Students must bring portfolios to the first class for review.

In this course, students will create a detailed body of work conceived in relationship to contemporary art and within the history of human expression. The course will look at a broad range of sacred, mythic, and profane images in a cross-cultural framework. Assigned readings, several short papers, some research inspired by students' creative work, and a class presentation will be required.

Satisfies Photography Concept Distribution Requirement and Photography Elective, or Elective Studio for non-Photography Majors.

PH-220-1 S. Hays **Topologies: Special Topics** 3 UNITS

The great challenge of our time is to build and nurture sustainable communities. Artists play a major role in forming a city's cultural vision and future. Topologies encompasses a wide range of verbal/visual representations in relation to personal and public places and spaces.

Topologies, or The Logic of Topo is a theory/practice course providing an overview of the historical form of pictographs, picture writing, or topographics. Critical readings focus on reciprocal methods of interpreting personal experience with history and community spaces that shape our cultural experiences. We will look at contemporary works that reflect diverse cultural references to auto-topographies (how the sense of self develops in relation to place.) Assignments focus on recording patterns which illuminate how you navigate the terrain and conditions of environments. We will discuss how one defines one's self by belonging to, passing through, or departing from particular places. Special consideration will be given to your "reading" the visual narratives of personal spaces. Your journal becomes a primary vehicle/vessel in which text and images are integrated to form a rhizome of subsets or topological whole.

Other components of the course will be practicing technical ways of drawing and determining the elements of pattern. For example, what's involved with following cycles and processes of non-linear, self-sustaining systems? How is the creative process a viable model of comparison to biology, given nature's inherent ability to generate and sustain life forms?

Satisfies a Technical Distribution Requirement for Photography Majors. Satisfies Photography Elective or Elective Studio for non-Photography Majors.

PH-220-2 D. Padilla **Documentary Story: Special Topics** 3 UNITS

Telling a story is the goal of the documentary photographer. The story provides the reason and the courage to communicate it through photographs and words. This course will develop the photographer's personal style while focusing on projects. This course will also inform students of grants and fellowships available to start or complete projects and provide a framework for completing clear and cohesive applications. Topics covered include: finding and developing story ideas; gaining access; photographic composition; editing, sequencing, and presentation; researching and creating a foundation of information; relationship between images and text; writing and revising proposals; funding; and publication. Through presentations and discussions students will gain an overview of many styles of documentary photography and discover references for further exploration. There will be group critiques of students' projects.

Satisfies a Concept Distribution Requirement for Photography Majors. Satisfies Photography Elective or Elective Studio for non-Photography Majors.

School of Studio Practice Undergraduate Courses

PH-250-1 **T. Harvey**

(Same as US-250-1)

Visiting Artist Studio:

On Public Space

3 UNITS

This course is designed for the student interested in exploring public place and its representation. The structure of the course is based on biweekly group excursions followed the next week by a critique of work generated from that experience. The sites will be public spaces such as parks, plazas, zoos, and civic buildings that reflect complex cultural, political, and social phenomenon within a manufactured environment. At the end of each critique there will be an introduction and examples, both visual and written, of related practices that inform and challenge our assumptions concerning the nature and function of such places. A small reader is designed to illustrate how cultural, political, and economic identities of cities and towns can be linked to the development of public place. All travel will be on public transportation and the final will consist of the best work generated from the sum of all excursions.

Satisfies Concept Distribution Requirement for Photography majors and Photography Elective or Elective Studio for non-Photography majors. Satisfies three units of the six-unit off-campus study requirement.

PH-380-1 **R. Louie**

Undergraduate Tutorial

3 UNITS

Prerequisite: Junior standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

May satisfy Technical or Concept Distribution Requirement for Photography Majors. Refer to the Course Description Supplement. Satisfies Photography Elective or Elective Studio for non-Photography Majors.

PH-381-1 **J. Priola**

Special Projects

3 UNITS

Prerequisites: PH-101 or equivalent, PH-110, and PH-140 or PH-141; or instructor permission

Each student is expected to present a proposal outlining the nature of the project and goals for the semester. Students meet individually with the instructor.

May satisfy Technical or Concept Distribution Requirement for Photography Majors. Refer to the Course Description Supplement. Satisfies Photography Elective or Elective Studio for non-Photography Majors.

PH-391-1 **R. Louie**

Senior Review Seminar

3 UNITS

Prerequisites: PH-101 or equivalent, PH-110, and PH-140, or PH-141; or instructor permission

This is an exit or "capstone" class configured for the student to coalesce, define, and prepare to take their work into the larger arena of the "real" world, or matriculate into a graduate program. A class to culminate projects and to prepare for a professional life.

Satisfies Photography Requirement or Elective Studio for non-Photography Majors.

PH-398

Directed Study

3 UNITS

Prerequisite: Junior standing and instructor permission

Directed Study is designed for educational needs which are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than six units in a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

May satisfy Technical or Concept Distribution Requirement for Photography Majors. Refer to the Course Description Supplement. Satisfies Photography Elective or Elective Studio for non-Photography Majors.

PRINTMAKING

PR-100-1 **D. Swyulak**

Introduction to Printmaking

3 UNITS

Introduction to Printmaking is a beginning level course. Both technical and conceptual in nature, this course is intended to introduce printmaking's Contemporary Practice technologies to artists who have had limited exposure to printmaking. The course objective is to build a foundation so that ideas and imagery be more successfully pursued in later courses.

This course introduces these ideas through two of printmaking's technologies—relief print and intaglio. In relief, the ink is printed from the surface of a matrix, and intaglio's ink is printed from the grooves below its surface. A woodcut is a relief print, an etching is an intaglio, and a collograph combines these two technologies. The basic processes used to make and print a woodcut, etching, and collograph will be demonstrated and practiced. There is a \$35 materials fee for this course.

Satisfies Printmaking Requirement and Elective Studio for non-Printmaking Majors.

PR-103-1, **S. Olmsted**

Photo-Polymer Printmaking

3 UNITS

This class combines a contemporary method of printmaking, which utilizes polymer gravure plates made in conjunction with half tone, fine-grain random dots, and line shots made in the darkroom. These methods of printmaking are used to create ink-based images printed as etchings or rollups, and printed on various substrates, primarily paper. Polymer plates are a method of contemporary plate making which can be used to print many different kinds of images. There is a \$35 materials fee for this course.

Satisfies Printmaking Elective or Elective Studio for non-Printmaking Majors.

School of Studio Practice Undergraduate Courses

PR-104-1 **G. Kluge**

Lithography I

3 UNITS

The course provides the opportunity to explore the art of lithography and of the image that is produced through drawing and printing. A strong emphasis on direct drawing as well as the use of the photocopy is included. Tools, materials, and chemistry used in this course are covered through demonstrations and discussions. The potential of aluminum plate lithography, both hand-drawn and positive and negative photo plates, is covered in the second half of the class. Techniques of multicolor printing and the use of materials such as inks and paper and how they affect the image are explored. General studio procedures with a strong emphasis on safety are integrated with image-making practice. One-to-one critiques and discussion are scheduled as appropriate. One of the goals is to provide solid information so that the student can work independently. There is a \$35 materials fee for this course.

Satisfies Printmaking Elective or Elective Studio for non-Printmaking Majors.

PR-106-1 **A. Golden**

Artists' Books—Structures & Ideas

3 UNITS

This class uses the form of the book as a source of inspiration and as a medium for expression, building upon many traditional bindings and newly created structures. Students will acquire technical skills and explore different media as they create a series of contemporary artists' books. For each book, emphasis will be placed on the interactions between words and images and on using materials and a binding that support the theme or meaning. Conceptual approaches, sequence, design, editioning, and experimental books will be discussed. Guest artists and field trips will be components of the course.

Satisfies Printmaking Elective or Studio Elective for non-Printmaking Majors

PR-213-1 **S. Olmsted**

(Same as DT 213-1)

Digital Printmaking

3 UNITS

Prerequisite: DM-101 or instructor permission

This class is an experimental lab designed to explore the potential relationship between technologies of printmaking with those of the computer. Students will be exposed to skills that use computer applications in conjunction with printmaking techniques. A variety of image sources will be explored, such as flatbed and transparency scans, captured video stills, and digitally-rendered graphics. Print Tight copper etching plates will serve as the introductory print media. Color will be introduced through color management systems including RGB, CMYK, spot color, monochromatic, duotone, and process printing alternatives. This class is primarily technical in nature and is meant to serve as a basis for growth and exploration of the digital printmaking alternative. This is intended for students who have familiarity with Photoshop, Illustrator, or other graphics applications, and want to explore beyond the ink jet output print of images. There is a \$35 materials fee for this course.

Satisfies Printmaking Elective, Digital Media Elective or Elective Studio for non-Printmaking or Digital Media Majors.

PR-220-1 **T. Berry**

Monoprint to Silkscreen

3 UNITS

Prerequisite: 3 units of printmaking

A multiprint process class designed for students whose primary focus of art exploration involves the hand and is designed to instruct class participants in the basic technical and conceptual aspects inherent in both the monotype (monoprint) and the silkscreen (serigraphy) approaches to printmaking. The first half of the semester will be dedicated to learning the language of the monotype (monoprint). We will be moving in our exploration from water-based to oil-based inks.

The second half of the semester will involve examining the development of screen prints. Although basic photo approaches will be taught, the emphasis will be on the direct hand techniques to creating stencils on the screen. Our hope is that the examination of the similarities in direct and single image development through to the direct, yet fixed multiple image possibilities of the silkscreen, will introduce students to the multiplicity of

understandings inherent in all printmaking approaches to making art. There is a \$35 materials fee for this course.

Satisfies Printmaking Elective or Elective Studio for non-Printmaking Majors.

PR-380-1 **C. Hobson**

Undergraduate Tutorial/ Artists' Books

3 UNITS

Prerequisite: Junior standing

Tutorial pre Junior standing classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on a project in order to help students achieve clarity of expression. Each student will develop a proposal for an artists' book project with the goal of producing a small edition or prototype version. Students will meet together at least three times in the term. Additional individual sessions for guidance and evaluation with the instructor will be scheduled. Students are required to meet individually with the faculty member a minimum of three times per semester. The class will stress planning and organization of artistic ideas so as to produce a completed body of work. It is interdisciplinary in nature, in that a variety of media can be the source of an artists' book.

Satisfies Printmaking elective or Studio elective for non-Printmaking Majors.

PR-398

Directed Study

3 UNITS

Prerequisite: Junior standing and instructor permission

Directed Study is designed for educational needs which are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than six units in a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Satisfies Printmaking Elective.

SCULPTURE

SC-103-1 R. Berger
3D Strategies: Ceramic Sculpture
 3 UNITS

Prerequisite: Contemporary Practice or equivalent, can be taken concurrently with SC140.

Students will use a range of processes to investigate issues in sculpture and ceramics. Instruction in basic ceramic construction, casting, and glazing are part of the technical foundation for this course. This class emphasizes basic ceramic and sculpture methodologies, an introduction to the language of materials and space, creative problem-solving, and narrative, formal, and conceptual issues of sculpture, including issues of authorship, original/copy, replication and design that are operative in the attributions of meaning to the things we make. This class is part of the foundation for further courses and explorations in sculpture, installation and mixed media work. Information about contemporary sculpture and ceramics in the form of slides and video will also be presented.

Satisfies Sculpture/Interdisciplinary Requirement and Elective Studio for non-Sculpture Majors.

SC-111-1 M. Heckert/G. Goddard
 (Same as DT-111)
Technical Workshop Electricity and Electronics—An Introduction for Artists
 3 UNITS

Prerequisite: Contemporary Practice or equivalent, can be taken concurrently with Sculpture 103, Design and Technology 100.

This course is designed to give students practical and conceptual knowledge of a range of technical subjects and skills in electricity and electronics and how they may be applied to their work. In this course, the goal is for students to understand how to wire simple circuits, choose the correct components for their systems, find the information they need to build circuits and resolve basic technical issues. Introductory information and experimentation on the use of motors, schematics, switches and relays, sensors, micro-controllers is also covered. An introduction to computer control (Basic or Max) may be introduced in the class. This course is intended as a technical/conceptual foundation to SC 203 Kinetic Sculpture/Systems and related Design and Technology courses.

SC-190-1 J. Roloff
 (same as US 190-1)
Sculpture Seminar: Ecology of Materials and Processes
 3 UNITS

Prerequisite: Contemporary Practice or equivalent, can be taken concurrently with Sculpture 103 or 140.

The media of art and life—whether film, installation, objects, food, clothing or shelter—engage at some level, with a materiality born of nature—a nature that is arguably becoming post-nature in the 21st century. This course will look at the origin, production, and distribution of industrial and cultural materials and processes from a systemic and ecological perspective, considering the implications of these relationships to contemporary art practice. We will examine such questions as: where do materials come from, the who, how, and why of their production, and their ecological, economic, global, and regional connotations in order to create informed perspectives for artistic production. Students will study, research, and develop individual projects around these questions, as well as investigate the strategies and practices of artists such as: Simon Starling, Dan Peterman, and Mierle Ukeles. This class is an ideal precursor to SC 301 Site/Context: TransNature and the new Urban Studies Programs and Centers for Interdisciplinary Study.

This course is one of a series of seminars offered in the Sculpture Department focusing on fundamental and philosophical questions relevant to sculptural and contemporary artistic practice of the 21st century: the nature of reality and substance, ontological and epistemological frameworks of understanding and being, political and cultural ideologies of production, materiality, space, perception, systemic/environmental thinking and interaction with the world. It is intended to encourage students to develop and engage substantive and informed questions, themes, and narratives in their studio work.

SC-203-1 M. Heckert
Kinetic Sculpture/Systems
 3 UNITS

Prerequisite: 6 units of Sculpture or consent of the instructor.

This intermediate sculpture class focuses on mechanical motion and time aspects of sculpture/installation and emphasizes welding, machining, and metal forming techniques. The low-tech control and activation of these works using simple electrical circuits and sensors and

electro-mechanical systems will be explored. The premise of this class is that artists need to create functioning systems to render more conceptually complex projects. Readings from 20th century art history, hands-on technical demonstrations, and group discussions will supplement concentrated studio work. Various artists and art movements from the 20th century, such as Tinguely, Naum Gabo, Marcel Duchamp, George Rickey, Survival Research Laboratories, Kenji Yanobe, Alan Rath, and Eduardo Kac, will be studied for their use of mechanical systems, kinematics, installation, spectacle, and performance. This class is part of a series of courses that further explore issues in sculpture, installation and mixed media work. SC/DT 111 Electricity and Electronics—An Introduction for Artists is highly recommended to be taken either before or at the same time as this course.

Satisfies Sculpture Elective.

SC-220-1 A. Franceschini/Swaine
 (same as DT-220-1)
Constructing the Social Fabric of What We Wear
 3 UNITS

Prerequisite: 3 units Design+Technology

Clothes create a wordless means of communication. Clothes are used to protect, attract, express, identify, dissent and create uniformity. This class is a theory and practice course which surveys customs, currents, and modes of what people wear. Readings, visiting artists, and activities will provide a conceptual framework for projects and discussion. Sociological principles will be used to study and construct clothing; observation, mapping, and participatory design will illuminate patterns in social life. The class will survey the history of fashion and technology by looking at clothing and accessories as the active conduit through which people communicate—looking at how individuals can become both distributed and localized participants in shared experiences that can exist city-wide or on a personal scale.

This class will introduce basic sewing skills, construction of clothing, recent developments in conductive textiles, embroidered sensors, fabric switches, fabric wiring, and flexible fabric displays.

Satisfies Sculpture Elective or Elective Studio for non-Sculpture Majors.

School of Studio Practice Undergraduate Courses

SC-220-2 **T. Donnelly**

Sculptural Line

(same as NG-220-2)

3 UNITS

Prerequisite: 3 units of Sculpture

This class will provide, through the reading, lectures and discussions, the framework for the construction of a rough, somewhat irresponsible and specific view of the history of sculpture. From the simultaneous dissection and rebuilding of the medium's definitions, to the study of the literary proprietors of this discourse, we will investigate sculpture as a form, a mindset, a terminology, a natural human tendency, evidence, and a not-so-simple, simple tool. The class will focus on specific works by artists ranging from ancient to contemporary times. With this foundation, we will practice the investigation into the meaning of objects, existence, the body, and space and the language synthetically used to define them. From Debussy to virtual space to Leonora Carrington to James Merrill, this class is a reconsideration of the sculptural urge and its not so material product.

Satisfies Sculpture Elective or Elective Studio for non-Sculpture Majors.

SC-220-3 **I. McDonald**

(same as DT-220-3)

Artists Infiltrate Mass Production

3 UNITS

This course studies interior objects and how they relate to cultural identity and shape our urban environments. Students will investigate the production of objects in society, specifically, tableware, and interior objects, and discuss how they reflect cultural attitudes and population. The class will look at big box stores, such as IKEA, Target, Wal-Mart, Costco, Old Navy, The Gap, and compare them to independent minded alternatives such as American Apparel and the "Mom and Pop" shop. The course will also look at historical interior precedents, such as the Russian Avant-Garde and the Bauhaus, and compare them to recent trends such as Kate Spade, Jonathan Adler and independently owned home décor stores. How do these places reflect American Culture and society? We will also look at large urban cities and how the production of objects for a large population further contributes to waste and identity. We will then compare them to small communities such as Trinidad California and Christiania Copenhagen Denmark and discuss the difference in the shops and stores that surround these communities. We will furthermore follow the path of overproduced objects to find out

where they end up. Artist studio? Salvation Army? We will also address the phenomena of the flea market, the garage sale, the street vendor, and pre-fab architecture.

Students will investigate the cultural identities surrounding tableware, from fine porcelain to craft ware, and community vs. individuality. Issues of branding, identity, function and exchange will be at the forefront, of this both theoretical and practical course. Emphasis will be placed on experimentation in hopes of discovering new tableware forms and new ways of interacting with ceramic objects. Students will work with ceramics in multiple ways, including mold-making and edition casting, installation and infiltration, tableware design, glazing and ceramic decals.

Satisfies Sculpture Elective or Elective Studio for non-Sculpture Majors.

SC-301-1 **TBA**

Site/Context: Urban Experiments

3 UNITS

Prerequisite: 3 units of Sculpture, Design+ Technology, New Genres courses, or consent of the instructor

Urban Experiments is a course that explores social, aesthetic, and systemic issues of art and public space in the urban environment from personal to global perspectives. Projects developed as sited, contextual, or social works in the environment of San Francisco and surrounding area will be explored through research, site activation, and the development of proposals. Offered in the transition from day into nighttime hours, this class will also consider the interface/changes of identity and psyche of the city during this evanescent time. The class will examine the concerns and strategies of such artists as: Hélio Oiticica, David Hammons, Francis Alys, Lucy Orta, Jeremy Deller, Rirkrit Tiravanija, Janet Cardif, the collaborative groups: N55, Superflex, Temporary Services, and Atelier van Lieshout among others. This course is part of a series of site/context courses in the Sculpture Department and serves as a viable studio course for the new Urban Studies programs.

Satisfies Sculpture Elective or Elective Studio for non-Sculpture Majors, Urban Studies elective.

SC-380- **J. DeFazio**

Undergraduate Tutorial

3 UNITS

Prerequisite: Junior standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies Sculpture Elective or Elective Studio for non-Sculpture majors.

SC-398

Directed Study

3 UNITS

Prerequisite: Junior standing and instructor permission

Directed Study is designed for educational needs which are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than six units in a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Satisfies Sculpture Elective.

SCHOOL OF STUDIO PRACTICE GRADUATE COURSE DESCRIPTIONS

GRADUATE CRITIQUE SEMINARS

Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips.

GR-500-1	Stephanie Ellis
GR-500-2	John Roloff
GR-500-3	Tim Berry
GR-500-4	Frances McCormack
GR-500-5	Brett Reichman
GR-500-6	Sean O'Dell
GR-500-7	Tony Labat
GR-500-8	Sharon Grace
GR-500-9	Keith Boadwee
GR-500-10	TBA (NG)
GR-500-11	TBA (FM)
GR-500-12	Linda Connor
GR-500-13	Jeannene Przyblyski
GR-500-14	Paul Klein
GR-500-15	Brett Cook
GR-500-16	John Priola

GRADUATE TUTORIALS

Tutorials are specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester. Unless notified to the contrary, the first meeting of Graduate Tutorials is at Third Street Graduate Studios.

GR-580-1	Adriane Colburn
GR-580-2	TBA—NG
GR-580-3	Ian McDonald
GR-580-4	Mildred Howard
GR-580-5	Bruce McGaw
GR-580-6	Jeremy Morgan
GR-580-7	Jill Miller
GR-580-8	J.D. Beltran
GR-580-9	Julio Morales
GR-580-10	Ernie Gehr
GR-580-11	Jack Fulton
GR-580-12	Reagan Louie
GR-580-13	Matt Borruso
GR-580-14	Chris Finley
GR-580-15	Laetitia Sonami
GR-580-16	Kelli Yon

GRADUATE REVIEWS

GR-592

Graduate Intermediate Review 0 UNITS

At the end of the second semester students are required to register and to present work for Intermediate Review. Students who pass the review will proceed to the second year of the MFA program. Students who fail the Intermediate Review will be placed on academic probation and will be reviewed again during the following semester. Students who fail two reviews will be dismissed from the program.

GR-594

Graduate Final Review 0 UNITS

At the beginning of their final semester of the MFA program, students are required to register for Final Review. Students may attempt their final review twice (near the end of the fourth, fifth, or sixth semester in the program.) Students who do not pass the Final Review before the end of their sixth semester in the program will not receive the MFA degree.

GRADUATE INTERNSHIP/ TEACHING ASSISTANTSHIP

GR-596 **J. Rissler** **Graduate Internship** 3 UNITS

Students enrolled in the internship course both complete an internship at a site of their choosing—including arts organizations, educational institutions, or with practicing artists, writers, and art historians on directed projects—and participate in this seminar. The class will discuss organizational structure, funding for the arts, institutional critique, and related issues affecting visual arts organizations through assigned readings and visits to arts organizations in the city. Subsequent research projects and in-class presentations will further investigations explored in the seminar and put into context students' individual experiences as they relate to the arts, our society, and culture. Readings include texts by Martha Rosler, George Yudice, Lewis Hyde, Michael Brenson, Julie Ault, and Andrea Fraser.

Internships carry three semester units of credit. To participate in internships for credit, students must enroll in GR-596, the Internship course. Interns are expected to work a minimum of 90 hours on site (an average of six hours per week) per semester. Students are encouraged to propose their own internships, and the instructor is available to assist in this capacity.

GR-587 **Graduate Assistantship** 0 UNITS

A limited number of Graduate Assistantships (GAs) may be available. Under the supervision of a faculty member teaching a graduate course, Graduate Assistants perform the same responsibilities as Teaching Assistants, except their load does not include teaching. Graduate Assistants will receive a stipend.

GR-597

Graduate Teaching Assistantship 0 UNITS

Graduate students who are enrolled in nine or more units in their third through sixth semesters are eligible to apply for a Teaching Assistantship. Under the supervision of a faculty member teaching an undergraduate course, responsibilities of a Teaching Assistant may include teaching, grading papers, tutoring, research, and being available to the students. The Teaching Assistant is expected to participate in critiques and demonstrate leadership during discussions. Teaching Assistants will receive a stipend.

The Graduate Center will announce available Teaching and Graduate Assistantships. Assistantships are not required and do not carry units. For additional information and application procedures, please contact the Graduate Center.

Under exceptional circumstances, second semester students may be eligible for a Teaching Assistantship. All graduate students, including Post-Baccalaureate candidates, are eligible to enroll in the teaching internship class offered for credit in the spring. Please contact the graduate center for more information.

GRADUATE DIRECTED STUDY

GR-598
1-6 UNITS

Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor and reviewed by the Dean of Graduate Studies. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Contact the Graduate Program Director for information concerning limits on the number of Directed Study units that can be taken in one semester and can be applied to the degree.

IN-595
Off-Site Guided Study/Review

POST- BACCALAUREATE SEMINARS

All Post-Baccalaureate students must enroll in this seminar, which will focus on critiques of student work from all disciplines represented in the program. Conceptual and material methodology will be emphasized. The seminar may include lectures, readings, and field trips.

PB-400-1 **M. Tromble**
PB-400-2 **J. Fulton**

GRADUATE LECTURE SERIES/ SEMINAR

GR-502-1 **R. Green**
**Spheres of Interest:
Experiments in Thinking and Action**
0 UNITS

One provocation for thinking about this series is provided by this sentence:

"Only because art has left the sphere of interest to become merely interesting do we welcome it so warmly." (Giorgio Agamben)

It is easily possible to feel indifference toward the "merely interesting." In response to what can appear as a perpetual state of "interesting" spectacles, the invited guests address these paradoxes of living. Their presentations and seminars will serve as opportunities to grapple with productions, conditions, and perspectives that can stimulate other kinds of responses.

Spheres of Interest: The Graduate Lecture Series provides an opportunity for students to engage with the thoughts and productions of an international array of guest participants from a variety of fields. One of the goals of the series is to provoke students to imagine unfamiliar forms of perceiving and creating by exposure to challenging ideas concerning how different forms of creative production can be conceived in the present. The guest participants will not invite smooth or easy receptions to the aural, visual, textual, and spatial operations with which they are engaged, but will, in contrast, raise questions from the perspective of producers and analysts about present and past forms of being and production.

GR-502-2 **R. Green**
**Spheres of Interest: Experiments
in Thinking and Action Seminar**
3 UNITS

In this advanced seminar, students will explore the specific areas of interest with which the guest participants of the Graduate Lecture Series are engaged. One goal of this seminar is to enable students to investigate lecture topics at an advanced level via materials including texts, films, and sound, in order to engage in an informed and concentrated dialogue with the guests about aspects of their ideas and productions. Another goal is to question and stimulate ideas and ways of working via this forms of exchange.

Some of the topics have included a project on film and biopolitics, a process to begin re-evaluating the avant-garde paradigm of transgression, a noise symposium, curatorial experiments, an undeliverable address, trauma-production and the global image economy in art and architecture, painting considered in relation to shifting contexts, artists working with sound in film, video and installations, sound work and sound politics.

UNDERGRADUATE CURRICULUM INFORMATION

BFA in Studio

BA in History and Theory of Contemporary Art

BA in Urban Studies

Contemporary Practice: The Interdisciplinary Foundation

Contemporary Practice, the first year program, involves students with questions that lead toward developing their individual creative voices. How does raw experience translate into expressive form? How can imagination connect with analysis to deepen meaning? What are your strengths and productive weaknesses? What historical narratives nourish creative work? Who is the audience for your work? How can you engage with society beyond the borders of art?

To introduce these germinal questions, the program integrates studio and liberal arts courses within a culture of creativity and critique. Encompassing perception, production, analysis, communication, and reflection, the foundation sequence initiates students into the profound investigations that produce knowledge and culture.

In their first semester, entering students enroll in the Contemporary Practice interdisciplinary studio, **Friday Practicum**. This day-long course engages students from the BFA and BA programs in collective exploration of the creative process, the urban environment, and significant methodologies and histories. They experience first-hand the range of learning options afforded by the school and urban environment, building a base for further study.

Second semester students enroll in the Contemporary Practice Seminar, **Seeing and Cognition**. This seminar addresses the interchange between individual awareness and the environment as mediated through vision. Through readings, discussion, and drawing, students develop their ability to think visually and their facility with the language of critique. All students, both BFA and BA, present work for discussion, exercising capacities for observation, description, and analysis that will enrich their practice.

Entering students are strongly encouraged to enroll concurrently in **Art History A**, **Writing**, and a studio or liberal arts elective of their choice to benefit fully from the program.

Contemporary Practice Friday Practicum

3 UNITS

Taught in the Fall Semester

Friday Practicum plunges students into intensive, structured explorations of ideas, media, and places. Interacting with a rich menu of choices and projects, students begin to define their creative or scholarly interests. On-campus sessions are structured as seminar/charrettes. In the first part of the session, students encounter historical and theoretical material related to the day's topic. They then move into charrette groups for technique demonstrations and studio time to create in visual art, writing, sound, or other media. Work is presented at the close of the session.

Following the initial orientation sessions, students self-select the media they wish to explore for each project. For example, a student interested in photography may sign up for a charrette group using photograms to make portraits. A student in art history and theory might approach the question of portraiture as part of a group writing scripts for a podcast portrait.

The practicum also includes off-campus sessions introducing students to the resources of the urban environment and the creative study of urban space.

Contemporary Practice Seminar Seeing and Cognition

3 UNITS

Taught in the Spring Semester

This seminar investigates the complex feedback loop connecting brain, body, and environment as made visible in the practice of drawing. The emphasis is on drawing as a mode of thought embedded in and creating cultural context—marks such as traffic signs and explanatory sketches are included on the continuum of meaningful drawings along with the marks designated “art.” From the moment humans open their eyes, they interpret and respond to the world in the process called “vision.” This process is active and formative, shaping human experience at all levels. Visual/conceptual experiences such as “figure/ground,” which have cultural application in literature, film, biology, and physics as well as art, are illuminated and focused through the contextual study of drawing. The skills in observation, description, and analysis this study develops are then applied to the discussion of student work. Both BFA and BA students present work for critique as the group translates the ideas studied into individual and specific commentary.

Six-Credit Off-Campus Study Requirement

Beginning Fall semester 2005, all undergraduate students will be required to complete 6 credit units of off-campus study towards their degree. These credits may be taken at any time between a student's sophomore and senior years. Courses that count for off-campus study may satisfy other degree requirements for studio, liberal arts, or art history. The following are examples of courses that will satisfy the requirement.

Seminars

Courses that have a significant off-campus component, in which class content is explored through a series of seminars, meetings, and visits to locations in the city and beyond.

Directed Study

Directed study provides students with the possibility of realizing studio practice outside the institutional setting and outside of the city, state, or country.

Study Travel and Residencies

Study trips are offered during the summer and winter sessions to a variety of places in the United States and abroad. Through a combination of travel and formal classes, a study trip immerses a student in the history and culture of a particular place. Study trips range in duration, the minimum being two weeks. A Residency provides a student the opportunity to live and work in another city or country.

Internships

Internships are an opportunity for students to develop an extended relationship with a group, not-for-profit organization, or business. The goal is for students to experience the broader world of work, career, and community.

International Exchange

International exchange programs allow SFAI students to study for one semester at an exchange partner institution in another country while being officially registered at SFAI. All tuition payments are made to SFAI, and all credits are fully transferable to the BFA program. SFAI has established exchange programs with the following international schools:

Akademie Výtvarných Umění
Prague, Czech Republic
Bezalel Academy of Arts and Design
Jerusalem, Israel

Chelsea College of Art and Design

London, England

Ecole Nationale Supérieure des Beaux-Arts

Paris, France

Glasgow School of Art

Glasgow, Scotland

Gerrit Rietveld Academie

Amsterdam, Holland

Valand School of Fine Arts, Goteborg

Sweden

AICAD Mobility Program

The AICAD Mobility program offers undergraduate students an opportunity to participate in a one-semester exchange program at another US or Canadian art school. The program is sponsored by the Association of Independent Colleges of Art and Design. A complete list of participating schools is available through the International and Off-Campus Study Programs Office in Student Affairs.

General Education Program Breadth Requirements

The General Education Program breadth requirements in SFAI's School of Interdisciplinary Studies offers students a grounding in the Humanities and Social and Natural Sciences. It is founded on the premise that reading and writing are principal means of engaging and understanding the world around us. A three-year sequence of core courses anchors the General Education Program breadth requirements:

—**Year 1 Writing (English Composition A) and Non-fiction Writing (English Comp B) (ENGL 100 and 101)**, followed by the submission of a Writing Portfolio

Transfer students who receive SFAI transfer credit for English Composition A and B may be required to fulfill a **Continued Practices of Writing** requirement (**ENGL 102**) based on the score of their Writing Placement Exam (see below). These students are not currently required to submit a portfolio upon completing Continued Practices of Writing.

—**Year 2 Humanities Core A: The World Before 1500 and Humanities Core B: Origins of the Modern World (HUMN 200 and 201)**

—**Year 3 Critical Theory A and B (HUMN 300 and 301)**

The sequence of courses emphasizing critical thinking, reading and writing offered by the School of Interdisciplinary Studies allows a student to arrive at a more complex understanding and experience of his or her studio practice in light of literature, history, philosophy, criticism, and art history.

The Writing Program

The Writing Program (Year 1 of the Curriculum) is the foundation of a student's progression through the School of Interdisciplinary Studies. Writing courses are designed to develop skills in critical reading and analysis, with an emphasis on recognizing and crafting persuasive arguments. The small seminar format of writing program classes allows for close contact with faculty and substantial feedback on writing in progress.

Writing Program Sequence

Based on applicable transfer credit and the results of the Writing Placement Exam (WPE) administered at New Student Orientation, students are required to successfully complete the Writing Program as stated in their Placement Letter. All placements are final, and students will be notified by letter of the requirements they must complete following the faculty assessment of the WPE. There are three paths to completing the Writing Program Sequence.

For Entering Freshmen and Transfer Students without any Composition A credit:

Academic Literacy Workshop (ENGL-10)
May be required based on WPE score.

Writing (English Comp A) (ENGL-100)
A prerequisite to **Non-Fiction Writing (English Comp B) (ENGL-101)**.

English Comp B (ENGL-101)
Writing (English Comp A) is a prerequisite to Non-Fiction Writing (English Comp B). Non-Fiction Writing and a passing Writing Portfolio are prerequisites to enrollment in Humanities **Core A and B (HUMN-200 and HUMN-201)** and **Critical Theory A and B**.

For Transfer Students with Composition A credit:

Writing (English Comp A) (ENGL-100)
May be recommended based on WPE score.

English Comp B (ENGL-101)
Writing Arts (English Comp A) is a prerequisite to **Non-Fiction Writing (English Comp B)**. Non-Fiction Writing and a passing Writing

BFA Requirements

Portfolio are prerequisites to enrollment in **Humanities Core A and B (HUMN-200 and HUMN-201)** and **Critical Theory A and B (HUMN-300 and HUMN-301)**.

For Transfer Students with Composition A and Composition B credit:

Continued Practices of Writing (ENGL-102) Based on WPE score, placement in **ENGL-102** makes the course a graduation requirement and a prerequisite to enrollment in **Humanities Core A and B (HUMN-200 and HUMN-201)** and **Critical Theory A and B (HUMN-300 and HUMN-301)**.

The successful completion of the Writing Program is a prerequisite to subsequent enrollment in the **Humanities Core (HUMN-200 and HUMN-201)** and **Critical Theory A and B (HUMN-300, HUMN-301)** courses.

Second Degree candidates may submit a Writing Portfolio in lieu of taking the Writing Placement Exam to determine their placement in the Writing Program.

UNDERGRADUATE PROGRAM CURRICULUM REQUIREMENTS

Bachelor of Fine Arts

Total units required for BFA degree = 120
Maximum units accepted in transfer = 60

No more than 24 units may be transferred into Liberal Arts and Art History combined.
No more than 12 units of Major Studio accepted as transfer credit. Up to 24 units may be transferred into Elective studio.

* All entering students are required to take a writing placement examination upon matriculating.

** Denotes course must be taken at SFAI.

All BFA students must complete the following requirements for their degree:

Liberal Arts

Requirements	33 units
English Composition A*	3 units
English Composition B*	3 units
Humanities Core A	3 units
Humanities Core B	3 units
Natural Science	3 units
Mathematics	3 units
Social Science	3 units
Studies in Global Culture	3 units
Elective	3 units
Critical Theory A**	3 units
Critical Theory B**	3 units

BFA Requirements

Design+Technology Major

Liberal Arts Requirements **33 units**
(see above)

Studio Requirements **72 units**
Contemporary Practice 3 units
Contemporary Practice Seminar 3 units
Frameworks of Design and Technology 3 units
Introduction to Activating Objects 3 units
Distribution I: (Graphic Re-Design, Technical Workshops) 3 units
Video Distribution 3 units
Distribution II: (Scriptwriting, 3D Gaming, Advanced Projects in D+T, Digital Sound) 6 units
Design+Technology Electives 15 units
Senior Review Seminar 3 units
Any studio elective 30 units

Art History and Theory Requirements **15 units**
Global Art History (Art History A) 3 units
Modernism and Modernity (Art History B) 3 units
Contemporary Art Now (Art History C) 3 units
Art History: Reproducibility 3 units
Art History Elective 3 units

120 Total Units

Filmmaking Major

Liberal Arts Requirements **33 units**
(see above)

Studio Requirements **72 units**
Contemporary Practices 3 units
Contemporary Practices Seminar 3 units
Introduction to Film 3 units
Introduction to Film History or Special Topics in Film History 3 units
Distribution I (Motion Graphics I, Motion Graphics II, Sound for Film, Editing for Film, Expanded Cinema) 9 units
Advanced Film 3 units
Film Electives 15 units
Senior Review Seminar 3 units
Any studio elective 30 units

Art History and Theory Requirements **15 units**
Global Art History (Art History A) 3 units
Modernism and Modernity (Art History B) 3 units
Contemporary Art Now (Art History C) 3 units
History of Film 3 units
Art History Elective 3 units

120 Total Units

New Genres Major

Liberal Arts Requirements **33 units**
(see above)

Studio Requirements **72 units**
Contemporary Practices 3 units
Contemporary Practices Seminar 3 units
New Genres I 3 units
Issues & Contemporary Artists 3 units
New Genres II 3 units
Installation/Distribution 3 units
Video/Distribution 3 units
Performance Document-Photoworks 3 units
New Genres Electives 15 units
Senior Review Seminar 3 units
Any studio elective 30 units

Art History and Theory Requirements **15 units**
Global Art History (Art History A) 3 units
Modernism and Modernity Contemporary 3 units
Art Now (Art History C) 3 units
History of New Genres 3 units
Art History Elective 3 units

120 Total Units

BFA Degree Requirements

Painting Major

Liberal Arts Requirements **33 units**
(see above)

Studio Requirements **72 units**
Contemporary Practices 3 units
Contemporary Practices Seminar 3 units
Drawing I 3 units
Beginning Painting 3 units
Drawing Electives 9 units
Painting Electives 18 units
Senior Review Seminar 3 units
Any studio elective 30 units

Art History and Theory Requirements **15 units**
Global Art History (Art History A) 3 units
Modernism and Modernity (Art History B) 3 units
Contemporary Art Now (Art History C) 3 units
Art History Electives 6 units

120 Total Units

Photography Major

Liberal Arts Requirements **33 units**
(see above)

Studio Requirements **72 units**
Contemporary Practices 3 units
Contemporary Practices Seminar 3 units
Photography I 3 units
Understanding Photography 3 units
Technical Electives 6 units
Digital Photography I 3 units
Digital Photography II 3 units
Conceptual Electives 6 units
History of Photography II 3 units
Photography Electives 6 units
Senior Review Seminar 3 units
Any studio elective 30 units

Art History and Theory Requirements **15 units**
Global Art History (Art History A) 3 units
Modernism and Modernity (Art History B) 3 units
Contemporary Art Now (Art History C) 3 units
History of Photography 3 units
Art History Elective 3 units

120 Total Units

Printmaking Major

Liberal Arts Requirements **33 units**
(see above)

Studio Requirements **72 units**
Contemporary Practices 3 units
Contemporary Practices Seminar 3 units
Printmaking I 3 units
Drawing 3 units
Intermediate Printmaking 6 units
Advanced Printmaking 3 units
Printmaking Electives 18 units
Senior Review Seminar 3 units
Any studio elective 30 units

Art History and Theory Requirements **15 units**
Global Art History (Art History A) 3 units
Modernism and Modernity (Art History B) 3 units
Contemporary Art Now (Art History C) 3 units
History of Printmaking 3 units
Art History Elective 3 units

120 Total Units

BA Degree Requirements

Sculpture Major

Liberal Arts Requirements 33 units
(see above)

Studio Requirements 72 units
Contemporary Practices 3 units
Contemporary Practices Seminar 3 units
Beginning Sculpture 6 units
Drawing 3 units
Intermediate Sculpture 6 units
Advanced Sculpture 6 units
Sculpture Electives 9 units
Interdisciplinary or New Genres Elective 3 units
Senior Review Seminar 3 units
Any studio elective 30 units

Art History and Theory Requirements 15 units
Global Art History (Art History A) 3 units
Modernism and Modernity (Art History B) 3 units
Contemporary Art Now (Art History C) 3 units
History of Printmaking 3 units
Art History Elective 3 units

120 Total Units

Bachelor of Arts in History and Theory of Contemporary Art

Art History, Theory and Criticism Core 54 units
Research and Writing 3 units
Global Art History 3 units
Modernism and Modernism 3 units
Contemporary Art Now 3 units
Contemporary Artists Seminar 6 units
Art History Electives 12 units
Critical Studies Electives 12 units
Thesis I 6 units
Thesis II 6 units

Contemporary Practices 6 units
Contemporary Practice 3 units
Contemporary Practice Seminar 3 units

Liberal Arts Requirements 33 units
English Composition A*=Writing 3 units
English Composition B*=Non Fiction 3 units
Humanities Core A 3 units
Humanities Core B 3 units
Natural Science 3 units
Mathematics 3 units
Social Science 3 units
Studies in Global Culture 3 units
Liberal Arts Elective 3 units
Critical Theory A** 3 units
Critical Theory B** 3 units

Studio Elective 9 units
Any Studio Discipline

General Electives* 18 units

*Courses in fields related to the themes and materials of a student's area of focus. To be decided in consultation with Program Director. These may include additional courses in art history, critical studies, liberal arts, or courses in any of the studio areas, internships, Interdisciplinary Seminars, Study Travel, Community Opportunities, or Directed Study.

120 Total Units

Bachelor of Arts in Urban Studies

Urban Studies Core 54 units
Research and Writing 3 units
Global Art History 3 units
Modernism and Modernism 3 units
Contemporary Art Now 3 units
Contemporary Artists Seminar 3 units
Media and Cultural Geography 3 units
Urban Studies Electives 12 units
Critical Studies Electives 9 units
City Studio Practicum 3 units
Thesis I 6 units
Thesis II 6 units

Contemporary Practices 6 units
Contemporary Practice 3 units
Contemporary Practice Seminar 3 units

Liberal Arts Requirements 33 units
English Composition A*=Writing 3 units
English Composition B*=Non Fiction 3 units
Humanities Core A 3 units
Humanities Core B 3 units
Natural Science 3 units
Mathematics 3 units
Social Science 3 units
Studies in Global Culture 3 units
Liberal Arts Elective 3 units
Critical Theory A** 3 units
Critical Theory B** 3 units

Studio Elective 18 units
Any Studio Discipline
General Elective* 9 units

*Courses in fields related to the themes and materials of a student's area of focus. To be decided in consultation with Program Director. These may include additional courses in art history, critical studies, liberal arts, or courses in any of the studio areas, internships, Interdisciplinary Seminars, Study Travel, Community Opportunities, or Directed Study.

120 Total Units

GRADUATE CURRICULUM INFORMATION

MFA in Studio—Full Time

MFA in Studio—Low Residency

MA in History and Theory of
Contemporary Art

MA in Exhibition and Museum Studies

MA in Urban Studies

Post-Baccalaureate Certificate

Full-time MFA Requirements and Guidelines

The full-time MFA program is intended to be a four-semester program of study. All full-time MFA students are subject to the following policies:

1. MFA students have a maximum of three years to complete the degree. This includes time off for Leave-of-Absence.
2. MFA students must enroll in at least three credits of Graduate Tutorial per semester.
3. No more than two Graduate Tutorials may be scheduled for each semester. Exceptions to this require permission from the Dean of Graduate Studies.
4. No more than two Graduate Critique Seminars may be scheduled for each semester. Exceptions to this require permission from the Dean of Graduate Studies.
5. Full-time status is achieved by enrolling in 12 credit hours during the Fall and Spring semesters. Part-time MFA students should discuss their academic plan with the Dean of Graduate Studies.
6. MFA students must complete all outstanding coursework by the end of the summer session following participation in the MFA Exhibition.
7. Prerequisites: All students must enter the MFA Program with six units of art history: three units of modern or contemporary history/theory and three additional art history units. If needed, students may be requested to fulfill these prerequisites within their first year of MFA study at SFAI or at any other accredited college or university. These credits are not included in or counted towards the 60 units required to receive an MFA
8. MFA Exhibition: Graduate students must register for the MFA Exhibition in their final semester. ALL graduating students must register for the Spring MFA Exhibition and pay an MFA Exhibition fee of \$260. No credits are awarded, but participation is required for the degree. Please note that there are mandatory MFA Exhibition meetings in the Spring semester (dates, times, and rooms to be announced).

Low-Residency MFA Program

Designed for working artists, teachers, and other art professionals, the low-residency Summer MFA curriculum broadens and advances the conceptual, critical, historical, and practical knowledge needed to develop and sustain an active contemporary studio practice. It features a flexible schedule that permits participants to study with San Francisco Art Institute resident and visiting faculty for three or four summers. Students in the three-year program enroll in 20 units per year; students in the four-year program enroll in 15 units per year, for a total of 60 units.

MFA Studio Space Information

The Graduate Studios at SFAI provide workspace for Full-Time Master Degree programs. Studio spaces in the Graduate Center vary in size and function to accommodate the various needs (i.e., photographic, digital, sculptural) students may have during their time at SFAI. Students may be assigned to a group studio or to an individual studio, and assignments are based on information gathered from studio reservation forms and seniority in the program. Studios are for the specific use of creating work related to a student's degree and are not to be used for storage or living. MFA students who are allocated space may retain their space for four consecutive semesters. Post-Baccalaureate students may retain their space for two consecutive semesters. Students must be registered for at least nine credits to be eligible for a studio. Students on Leave-of-Absence are not eligible for studios. Students returning from Leave-of-Absence are responsible for contacting the Studio Manager to make arrangements for studio space as early as possible. Studios are accessible 24 hours/day. Workshop equipment areas and checkout areas are typically open 9:00am–10:00pm, Monday through Friday, and noon–6:00pm on weekends, and are closed on all holidays and scheduled periods of maintenance.

Graduate Program Requirements

GRADUATE PROGRAM CURRICULUM REQUIREMENTS

Master of Arts in History and Theory of Contemporary Art

Research and Writing Colloquia	3 units
Global Perspectives of Modernity	3 units
Culture Industry and Media Matters	3 units
Issues and Theories of Contemporary Art	3 units
Critical Studies	6 units
Art History Seminar Electives	6 units
Cognates	6 units
Thesis I	3 units
Thesis II	3 units

36 Total Units

Sample Course Schedule

SEMESTER 1

Global Perspectives of Modernity	3 units
Issues and Theories of Contemporary Arts	3 units
Art History Elective or Critical Studies	3 units

SEMESTER 2

Research and Writing Colloquia	3 units
Culture Industry and Media Matters	3 units
Art History Elective or Critical Studies	3 units

SEMESTER 3

Art History Elective or Critical Studies	3 units
Cognate	3 units
Thesis I	3 units

SEMESTER 4

Art History Elective or Critical Studies	3 units
Cognate	3 units
Thesis II	3 units

Master of Arts in Exhibition and Museum Studies

Research and Writing Colloquia	3 units
Global Perspectives of Modernity	3 units
Culture Industry and Media Matters	3 units
Theories of Art and Culture	3 units
Topics Seminars/Art History and Critical Studies	9 units
Cognates	9 units
Thesis I	6 units
Thesis II	6 units
Practicum	6 units

48 total units

Sample Course Schedule

SEMESTER 1

Global Perspectives of Modernity	3 units
Theories of Art and Culture	3 units
Cognate	3 units
Topics Seminars/Art History and Critical Studies	3 units

SEMESTER 2

Research and Writing Colloquia	3 units
Culture Industry and Media Matters	3 units
Cognate	3 units
Topics Seminars/Art History and Critical Studies	3 units

SUMMER

Practicum	6 units
-----------	---------

SEMESTER 3

Thesis I: Independent Investigations	3 units
Thesis I: Collaborative Projects	3 units
Topics Seminars/Art History and Critical Studies	9 units

SEMESTER 4

Thesis II: Independent Investigations	3 units
Thesis II: Collaborative Projects	3 units
Cognate	3 units

Graduate Program Requirements

Master of Arts in Urban Studies

Research and Writing Colloquia	3 units
Global Perspectives of Modernity	3 units
Culture Industry and Media Matters	3 units
Frameworks for Art and Urbanism	3 units
Topics Seminars	9 units
Cognates	9 units
Practicum	6 units
Thesis I	6 units
Thesis II	6 units

48 Total Units

SEMESTER 1

Global Perspectives of Modernity	3 units
Frameworks for Art and Urbanism	3 units
Topics Seminar	3 units
Cognate	3 units

SEMESTER 2

Research and Writing Colloquia	3 units
Culture Industry and Media Matters	3 units
Topics Seminar	3 units
Cognate	3 units

SUMMER

Practicum	6 units
-----------	---------

SEMESTER 3

Thesis I: Independent Investigations	3 units
Thesis I: Collaborative Projects	3 units
Topics Seminar	3 units

SEMESTER 4

Thesis II: Independent Investigations	3 units
Thesis II: Collaborative Projects	3 units
Cognate	3 units

Master of Fine Arts

Full-Time MFA

Graduate Tutorial	12 units
Graduate Critique Seminar	12 units
Electives*	21 units
Art History	9 units
Critical Studies	6 units
Intermediate Review	0 units
Final Review	0 units
MFA Exhibition	0 units

60 Total Units

Sample Course Schedule

SEMESTER 1

Graduate Critique Seminar	3 units
Graduate Tutorial	3 units
Art History (ARTH-501, 503 or ARTH of Major)	3 units
Critical Studies Seminar	3 units
Elective*	3 units
Visiting Artist Lecture Series	0 units

SEMESTER 2

Graduate Critique Seminar	3 units
Graduate Tutorial	3 units
Art History (ARTH-501, 503 or ARTH of Major)	3 units
Critical Studies Seminar	3 units
Elective*	3 units
Visiting Artist Series	0 units
Graduate Studio/Intermediate Review	0 units

SEMESTER 3

Graduate Critique Seminar	3 units
Graduate Tutorial	3 units
Art History (ARTH-501, 503 or ARTH of Major)	3 units
Critical Studies Seminar	3 units
Elective*	3 units

SEMESTER 4

Graduate Critique Seminar	3 units
Graduate Tutorial	3 units
Elective*	9 units
Graduate Studio/Final Review	0 units
MFA Exhibition and Catalog	0 units

*Electives include: Graduate Art History or Critical Studies seminars; Tutorials; Teaching Practicums; Directed Studies; undergraduate liberal arts courses and undergraduate courses, including Intensives.

Master of Fine Arts

Low-Residency MFA Program

Critical Studies	3 units
Art History, Theory, and Criticism	9 units
Critique Seminar	12 units
Directed Study/Winter and Summer Review	12 units
Electives*	24 units
Intermediate Review	0 units
Final Review	0 units
MFA Exhibition	0 units

60 Total Units

Sample Course Schedule

SUMMER

Year 1

Graduate Critique Seminar	3 units
Theory and Criticism	3 units
Electives*	6 units
Guided Study/Winter Review	1.5 or 4 units**
Guided Study/Summer Review	1.5 or 4 units**

Year 2

Graduate Critique Seminar	3 units
Art History	3 units
Elective*	3 units
Critical Studies	3 units
Intermediate Review	0 units
Guided Study/Winter Review	1.5 or 4 units**
Guided Study/Summer Review	1.5 or 4 units**

Year 3

Graduate Critique Seminar	3 units
Art History or Theory and Criticism	3 units
Electives*	6 units
Final Review (for 3-year program)	0 units
Guided Study/Winter Review	1.5 or 4 units**
Guided Study/Summer Review	1.5 or 4 units**
MFA Exhibition (for 3-year program)	0 units

Year 4

Graduate Critique Seminar	3 units
Art History or Theory and Criticism	3 units
Electives*	6 units
Final Review	0 units
Guided Study/Winter Review	1.5 units
Guided Study/Summer Review	1.5 units
MFA Exhibition	0 units

60 Total Units

*Electives can be chosen from any graduate or undergraduate courses offered during the summer at SFAI.

**Students enrolled in the three-year program will register for 4 units of Guided Study for Fall and Spring semesters and be required to present more work during their Winter and Summer Reviews. Students enrolled in the four-year program will register for 1.5 units of Guided Study for Fall and Spring semesters.

Post-Baccalaureate Certificate

SEMESTER 1

Post-Baccalaureate Seminar	3 units
Art History (UG or GR)	3 units
Critical Studies Seminar	3 units
Undergraduate electives	6 units

SEMESTER 2

Post-Baccalaureate Seminar	3 units
Art History (UG or GR)	3 units
Tutorial (UG or GR)	3 units
Undergraduate electives	6 units

30 Total Units

Post-Bac Studio Space

The Graduate Studios at SFAI provide workspace for the Post-Baccalaureate program. Studio spaces in the Graduate Center vary in size and function to accommodate the various needs (i.e., photographic, digital, sculptural) students may have during their time at SFAI. Students may be assigned to a group studio or to an individual studio, and assignments are based on information gathered from studio reservation forms and seniority in the program. Studios are for the specific use of creating work related to a student's degree and are not to be used for storage or living. Post-Baccalaureate students may retain their space for two consecutive semesters. Students must be registered for at least nine credits to be eligible for a studio. Students on Leave-of-Absence are not eligible for studios. Students returning from Leave-of-Absence are responsible for contacting the Studio Manager to make arrangements for studio space as early as possible. Studios are accessible 24 hours/day. Workshop equipment areas and checkout areas are typically open 9 am–10pm, Monday through Friday, and noon–6pm on weekends, and are closed on all holidays and scheduled periods of maintenance.



24-hour info. 415 771 7020
 academic affairs. 415 749 4534
 administration. 415 351 3535
 admission. 415 749 4500
 admission fax. 415 749 4592
 advising/undergraduate. 415 749 4533
 advising/graduate. 415 641 1241 x1007
 area manager for
 design+technology, film,
 new genres, photography. 415 749 4577
 area manager for painting,
 printmaking, sculpture. 415 749 4571
 area manager for
 interdisciplinary studies. 415 749 4578
 artist resource center. 415 749 4525
 graduate center. 415 641 1241 x1015
 center for individual learning. 415 771 7020 x4471
 community programs. 415 749 4554
 community programs fax. 415 749 1036
 exhibitions and public programs. 415 749 4563
 financial aid. 415 749 4520
 personal counseling. 415 749 4587
 registration and records. 415 749 4535
 registration and records fax. 415 749 4579
 security. 415 749 4537
 student accounts. 415 749 4544
 student affairs. 415 749 4525
 writing lab. 415 771 7020 x4414

San Francisco Art Institute
 800 Chestnut Street
 San Francisco, CA 94133

www.sfai.edu